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D7

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Publisher & Managing Editor Anne Smith
Editor Sheila Berriff
Graphic Design Jill Saunders and Matt Smith
Production Barry Mounteney
Photography Simon Pask
Stylist Sally-Ann Carroll

Dear Readers,
It's November (already!) so Christmas has had quite an influence on our patterns for the month, as you would expect. However, since this is now quite a long holiday for most people, we've included some simple sweaters that will be casually perfect for those less formal occasions when you want to look good without overdressing.

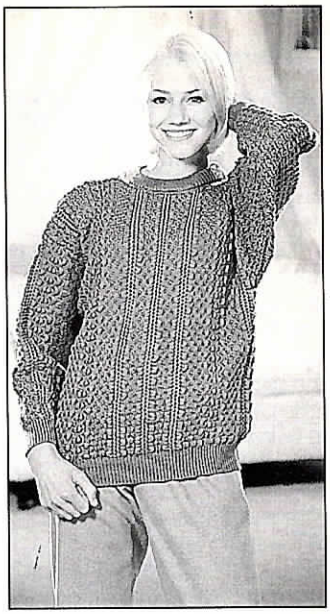
Denim blue is ideal for the relaxed look of June Williams' Aran style pattern for Passaps and flecked navy gives interesting texture to a shawl-collared cardigan by Fran Francis. Deep indigo makes a super tuck stitch sweater from Willow Tree Knitwear but let me remind you that this yarn will gradually fade as you wash and wear it – just like jeans. What you may not know is that the light will also fade it, so keep your sweater in a drawer rather than lying on a sunny shelf, or you could have a faded patch or stripe instead of the desired all-over effect.

Santa Claus is stuck in the chimney in Wendy Phillips' motif design – too many mince pies and sherries, no doubt. You'll find this a good motif for all kinds of gift knitting and there's a Christmas tree on Maggie Andrews' child's jumper and scarf set which could also be "diverted" if necessary. Miss and Master Mouse by Audrey Harrison would be welcome in any toy cupboard and could be "matched" presents for two children in the same family.

Our American Extra brings you news of the latest BritAm Expo and what is happening in the high-tech US knitting world, whilst Maggie Dyke turns to a new series on the simple pleasures of a Silver Reed machine without so much as a punchcard! We do try to have something for everyone and the men are not forgotten either - Terry Armitstead has the ideal stocking filler or Christmas tree pressie for them!

Next month we've some great ideas for gifts so, if you do run out of time, don't despair!

Sheila



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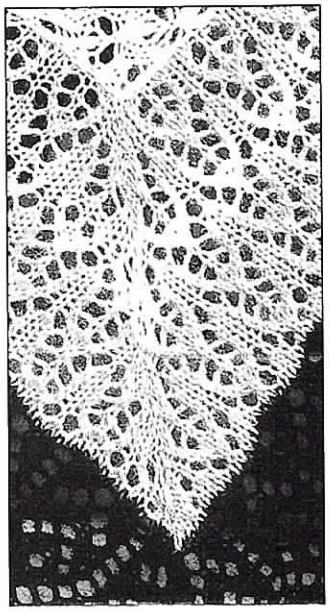

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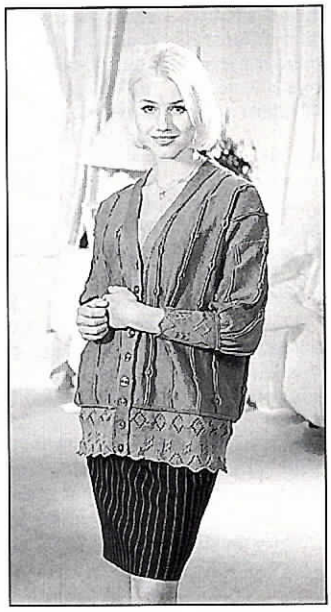

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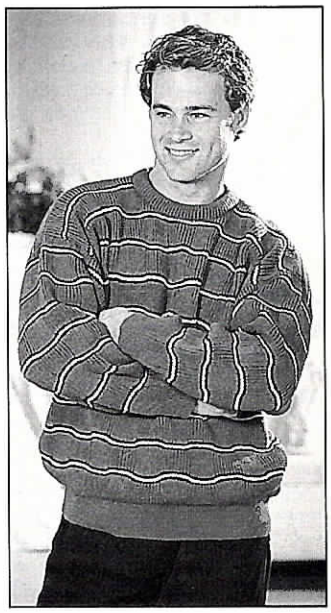

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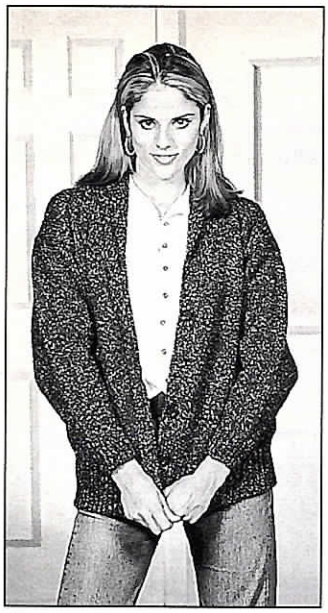

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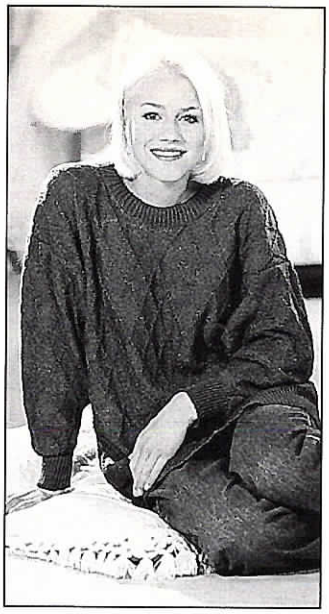

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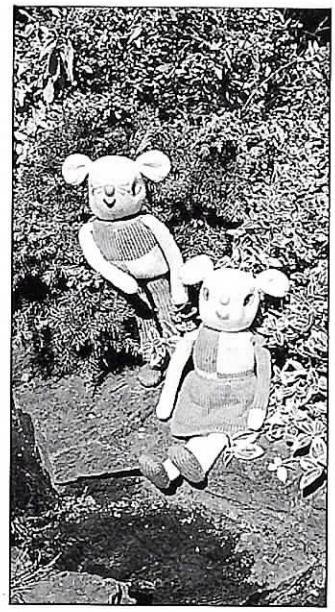

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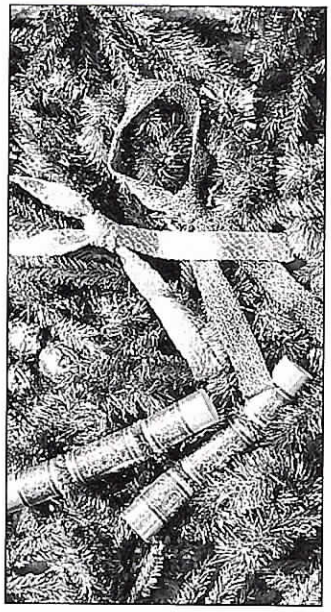

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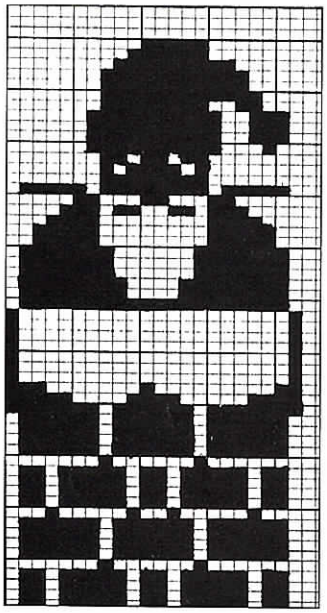

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Wendy Phillips

PHOTO CREDITS

This month's patterns were photographed with the following accessories:-

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NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5

DEBORAH'S DESIGNS

"Deborah" is Deborah Jenkins and her designs are for Passap and Pfaff E 6000 machines. The stitch patterns she has created are beautifully reproduced by laser printer on Reader Sheets of quality paper ready to enter directly into the machine.

Deborah has arranged the patterns in three packs of ten **Direct Entry Reader Sheets.** Pack Three, the latest, contains two and three colour Jacquard and tuck stitch patterns plus a free pattern for a Jacquard sweater with saddle shoulders, using one of the stitch patterns. Each pack costs £4.50 and the designs (plus some extra stitch patterns) are also available on disk for DesignaKnit 5/6. The disks contain a garment shape file and text files (for Windows and DOS users) with information about loading the patterns and useful hints about techniques, stitch sizes and colours. The disks are priced at £5.50 each and, also available, are packs of ten blank Reader Sheets for £2.50.

Order direct, making your cheque payable to D. Jenkins or write for further details and price list. The address is

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SHERWOOD DESIGNER

Make adorable matching hats and mittens for the little ones you love! Brand new from **Sherwood Designer**, these cleverly packaged knitting kits come in two irresistible designs – elephants and ducks. Aimed for children aged 4-8 years, the made up garments are just the thing to keep out the chill as the colder weather approaches.

Each kit contains six brightly coloured, natural yarns that are soft, smooth and machine washable. Perfect for all standard 4.5 gauge, single bed knitting machines that will pattern over 24 stitches or more. No ribber required.

Kits (available from 1 October 1996) are reasonably priced at £12.95 each, including p&p.

Send your name, address and order (specifying required style) plus a cheque to:

Sherwood Designer
PO Box 18
Nottingham NG5 3AY
Tel: (0115) 952 4465.

NEW GREETING CARD BLANKS

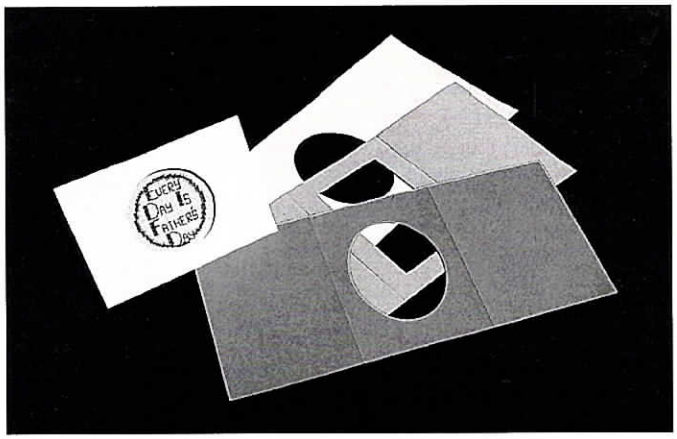
Telford's have introduced three new white greeting card blanks for displaying needlework and crafts. There are two new shapes of aperture, circle and square – or, if you prefer to cut out your own designs, there is also a card with a blank central panel. The three-panel cards can be used both horizontally and vertically and are pre-creased for easy folding. Their finished size is A6 (106 x 148mm) and they cost £23.50 per 100.

For a wider selection, you can order the complete three-panel range (25 different cards) for £24.50 per 100. All prices include white envelopes.

Telford's products are available by mail order only from the following address:-

14 The Grove
London N13 5LG.

Credit card orders may be phoned or faxed in at any time on: (0181) 245 2289.



TRUMATCH COURTELLE

New **TruMatch** is now available in **Double Knitting** for both hand and machine knitters.

Following the huge success of TruMatch 4 ply, Courtaulds have gone on to develop the first DK yarn on the market without dye lots. Whether you buy this yarn in Land's End, John O'Groats or Timbuktu, the shade is guaranteed to be exactly the same. This means no more wasted yarn and no more time-consuming ringing around in search of a matching dye lot to finish a garment. TruMatch is available in 16 colours (on 500g cones), to cater for all tastes. Unlike many double knitting yarns, TruMatch DK knits Tuck, Slip

8 ►

NORFOLK KNITTING SHOWCASE

Jan Wright has organised an exhibition of knitwear design which will take place at **Hewett School**, Hall Road, Norwich on Saturday, 9th and Sunday, 10th November 1996 from 10.00am to 4.00pm. It will be attended by top British designers, spinners and manufacturers. Ample car parking is available and admission is only £1.00 per head.

The Art and Design Department will be stage-managing a fashion show to display garments made by some of the top knitwear designers and modelled by the students. Proceeds will be going to this department which is involved in promoting the machine knitting and textile design industries. Among the professional exhibitors will be:

- A K Yarns
- Jan Wright Knitwear Design
- B Hague & Co
- Riverside Spinning Company
- Barbara Stubbs
- Woolley Soft Ware
- Bee Bee Wools
- Anne Kent & Pauline Murphy
- Jo Newton
- Merrihay Fibres

Jan Wright says of this showcase, "By encouraging the attendance of hand knitters (and maybe even non-knitters), it is hoped that we will be able to promote machine knitting and initiate a resurgence of interest in our absorbing hobby/careers/obsessions!

If successful, this exhibition will be the first of many such annual events. The knitwear business, both hand and machine knitting, has suffered sadly under the recession but the signs for the future are all good – catwalks are showing a flurry of knitted garments and the trend is away from cheap imports and back to quality, style, colour and class. England has always produced the innovators of good design. This time, Norfolk will lead the way!"

If you would like to order tickets or find out more, please contact:

Jan Wright Knitwear Design
35a Blofield Road, Brundall
Norwich
Norfolk NR13 5NU.
Tel: 01603 717149.

NORFOLK KNITTING SHOWCASE

Saturday 9th and Sunday 10th Nov

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JAN WRIGHT DESIGNS... AK YARNS
RIVERSIDE SPINNING... WOOLLEY SOFT WARE
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THE 12th Knitting Needlecraft & Design Exhibition – Sandown Park, Exhibition Centre, Esher
16, 17, 18, 19 JANUARY 1997
Open 10.00am-6.00pm daily
Admission £6.00 Adults, £4.50 Senior Citizens, Free for accompanied children under 16
Tickets can be booked in advance at a reduced rate of £5.00 for Adults and £3.50 for Senior Citizens

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Tickets can be booked in advance at a reduced rate of £5.00 for Adults and £3.50 for Senior Citizens

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SAFETY FIRST FOR HOMEWORKERS

Since 1975, The Health and Safety at Work, etc Act (1974) has put an onus on employers to protect the welfare of their employees in the workplace. However, until now there has been no specific safety guidance for people working at home, whether they be the employer or employee.

Since many of our readers work professionally from home, we thought it would interest most of you to know that The Health and Safety Executive (HSE) has recently published this new leaflet: Homeworking – Guidance for Employers and Employees on Health and Safety, ref IND(G)226(L). Single copies are available free from:-

HSE Books
PO Box 1999
Sudbury
Suffolk CO10 6FS.
Tel: (01787) 881165.
Fax: (01787) 313995.

Packs of 15 copies are available for £5.00 (discounts available on multiple orders).

FITTTINGLY SEW

The latest innovative software package from Soft Byte will do for dressmakers and tailors what DesignaKnit does for knitters so, for the many readers who enjoy both crafts, the launch of **Fittingly Sew** will be really good news.

This is a tried and tested program, an earlier version of which was available in Canada and the USA and highly acclaimed. With this design aid you can select a standard size of pattern (or one you have already adapted to a personal fitting) and use on screen tools to modify it to create a new design.

The variations you can make include changing the seam allowance, adding fulness and pleats, transferring darts, lengthening, shortening, creating style changes such as making a yoke and shaping facings.

Once the style is right you can plan the fabric layout and determine the amount required, save a copy at any stage and print out the pattern pieces using any printer compatible with the system.

Fittingly Sew will be available for both Windows and Macintosh. System requirements for Windows are: 286 or higher, Windows 3.1 or later and 1 Mb RAM. For Macintosh they are: System 6 or 7, 2 Mb RAM.

The price of this program is £149.00 inclusive of VAT and postage. For information or a demonstration disk, contact:-

Soft Byte Ltd.
Quarry Lane
Nantmawr
Oswestry
Shropshire SY10 9HH.
Tel: 01691 828556.
Fax: 01691 828195.

MAGGIE ANDREWS

From her **Designer Clothes** range, Maggie Andrews now presents us with her latest sweater design called **Doodles**. The fabulous multi-coloured sweater with Fair Isle borders is adapted from an idea in her book **Easy Intarsia**.

Though it looks like Intarsia, this clever design does not actually require an intarsia carriage. It is easily knitted on any standard gauge punch-card or electronic machine with Single Motif facility and uses Bramwell Fine 4 ply.

A "Doodles" pattern may be ordered at a price of £2.50 plus 35 pence p&p; the book Easy Intarsia is priced at £4.00 plus 50 pence p&p.

For a copy of either, send a cheque with your order, name and address to:

Maggie Andrews
79 Hookfield
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You can also send an SAE to this address for an illustrated book list.

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DesignaKnit agents world-wide: Australia: 08 277 4750. **Czech Republic:** (Czech version) 069 692 3366. **Austria, Germany, Holland, Eastern Europe:** (Dutch & German versions): 034856 2717. **Finland:** 37 21096. **New Zealand:** 044 769458. **Norway:** 472 2290208. **South Africa:** 021 962536. **Sweden:** 08 35 0022. **USA and Canada:** 800-521 4912. **Denmark:** 98 136585.

DEAR ANNE...

Share your thoughts wth us by writing to Anne at the address on page 5.

★ STAR LETTER ★

Dear Anne,
When I knitted a skirt recently I used a different method for the waistband which I think other readers might like to try. The top edge of the skirt is enclosed by the waistband which gives a very neat finish and would be especially useful in hiding any floats of yarn at the waist edge of a sideways knitted skirt.

WT = Waistband tension. This will vary depending on the yarn used. I was knitting with Bramwell's Celebration 3-ply and used Tension 5.

METHOD

- Push the required number of needles for half the waistband to working position.
- Using WT and waste yarn, cast on and knit a few rows ending with carriage at left. Knit one row with nylon cord – carriage at right.
- Using main yarn, knit 12 rows.
- Using WT+3, knit one row (loose fold row).
- Using WT, knit 12 rows ending with carriage at left. (25 rows have been knitted in main yarn.)
- With waste yarn knit a few rows and take work off machine.
- With right side facing, hang half of skirt waist edge on to the same number of needles. Bring the needles forward so that the skirt hangs behind the latches.
- With wrong side of waistband facing (right sides together), pick up the last row of stitches before the waste yarn on to the needles. Carefully unravel the waste yarn and pull the band stitches through the skirt.
- Pick up the first row of main yarn stitches after the nylon cord on to the needles (two loops on every needle).
- Push all needles to E position (for easier knitting).
- Using WT+2, knit one row. Cast off loosely. Pull nylon cord to remove waste yarn. Repeat for other half of skirt.

The ideas for this waistband came from reading Rita Rubery's method of attaching a ribbed neckband to a cut and sew neckline (*MKM* August 1994). I did so enjoy Rita's articles on designing knitwear; I hope she will write some more for the magazine one day.

With best wishes to you all.

Yours sincerely,
Mrs Janet Mew
Basildon, Essex

Thank you Janet for the idea and explicit instructions. I'm sure Rita will be pleased to know her articles inspired you. Readers may remember that we have also featured one of Janet's own designs – a ribbed skirt (MKM October 1995). Her new waistband method could be used for this pattern and wins her letter this month's Star plus £5.00 and a year's subscription to MKM.

- More letters on page 59

We pay £5 for every letter we publish, provided it has not been accepted or published elsewhere, plus a year's subscription to the magazine for the Star Letter

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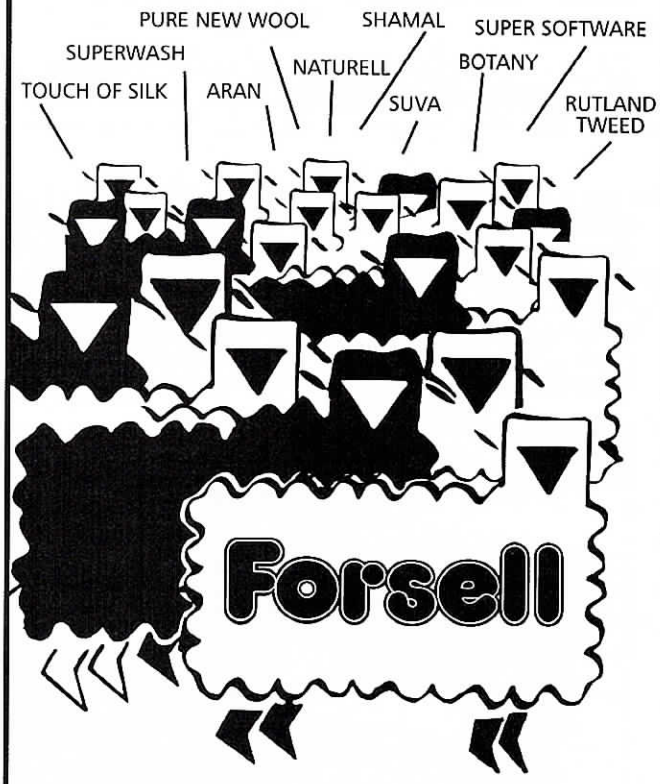

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AMERICAN EXTRA

In September, British knitters joined their American colleagues over in Dallas, Texas, for the Third British-American Machine Knitting Expo. Visitors travelled from far and wide, eager to attend a packed programme of lectures and workshops, explore new techniques, discover the latest developments and, of course, to shop, talk and have a great time! Angela Gordon was at the Expo for the first time, during a three week lecture tour of several states so, this month, in place of her usual article on DesignaKnit 6, we asked her to write about computerised knitting in the USA.

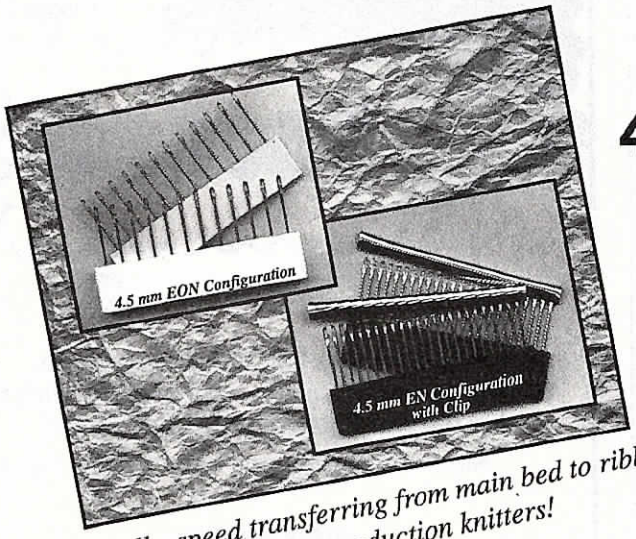
Angela Gordon

I was very curious to see how BritAm compared to our knitting exhibitions here in the UK. Was it going to be like our smaller dedicated knitting shows such as those run by Anne Kent and Alice Wilmshurst, or more like the Nationwide shows? I found it like a large scale version of the show run every summer by Anne Kent and I am very pleased to report that not one of the 56 stands carried anything other than knitting products except, of course, for the food hall (we have to eat even when our senses are delighted by new knitting goodies!).

Dedicated machine knitters would think BritAm a paradise. Just imagine 1,100 machine knitters living in the same hotel for three to four days. The restaurants, elevators and ladies' rooms were buzzing with knitting conversations and everywhere you looked, someone was wearing a knitted outfit. Knitting tips and techniques were exchanged as knitters openly admired outfits and questioned their wearers. The organisers, Bramwell Yarns USA, had arranged for the hotel to lower the air conditioning temperature especially so that everyone could proudly wear their latest creations. This really was tremendous to see and it is something that is sadly lacking at our own exhibitions. Door prizes were awarded daily to those wearing the best knitted outfit and I am sure this encouraged everyone to do so.

Each day was filled with workshops on every aspect of machine knitting, from drafting a pattern block in your own size to double bed knitting and computer design. Early-bird knitters could start the workshops at 7.00 am, going right through the day until 6.00 pm. Personally, I preferred an early morning swim in the outdoor pool, followed by some real hot coffee but, after all, I was lecturing and perhaps if I had been an attendee, I may have taken the early workshops!

DesignaKnit was really well covered and anyone using the program could have attended several different workshops each day. Knitcraft, the USA distributors, were there promoting the program and their technical support lady, Irene, was teaching classes every day. Karen Kuranda, author of *DAK News* and now a partner in Knitwares (the Instant Knits and Knit2Fit company) was teaching DesignaKnit classes covering everything from absolute basics through to more advanced knitting. From home, Diane Bennett was teaching some DesignaKnit classes and also classes covering her books on motifs and double bed fabrics. I used slides for my classes on Designing With Colour and



Finally, speed transferring from main bed to ribber. Great for production knitters!

New! ! !

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also for those on DesignaKnit, Stitch Designer and Original Pattern Drafting. These are easy for everyone to see no matter how crowded the room and there is no worry that the computer might not behave. Although, I have to admit that I was a little concerned at one stage, when the projector and screen had not arrived in the room; then the projector came but minus the screen and a vital part – the lens! Eventually all the vital parts arrived and the slide show went ahead as planned. The Seams To Be Seen class was based on my latest book and I demonstrated on a knitting machine because the techniques used could not easily be described on slide.

Many visitors taped the workshops on miniature tape recorders and some even had their portable computer with them so that they could work through exercises as they were explained. There were so many classes to attend that I think I would have had difficulty relating the tape to the class but the computer idea definitely seems good as you could make notes between classes.

I apologise to everyone who intended attending my Sunday afternoon classes. These had to be cancelled because the flight to Cincinatti left at lunchtime and I had to be on it!

Computers were really to the fore at BritAm. There were classes on the range of Cochenille computer knit products including Stitch Painter and Garment Styler and there was a class about using CompuServe. The Fibercrafts forum had a stand at the show where all the on-line knitters could meet the sysops (systems operators) and chat. CompuServe members were all issued with a big yellow button to wear. The "CISers" name was so large it could be read by even the most short sighted knitter. This made it very easy for us to recognise one another and put faces to the names we frequently encounter in the forum. The (internet) Machine Knitters Group all wore miniature knitted sweater badges so they could identify each other.

I was tempted by (and succumbed to) a new program called Fashion Artist. This program, which has been produced by Teryll Hollins and Dena Ingram, comes complete with a copy of Smart Sketch within which it works. Fashion Artist is designed for illustrating your garments on the computer. It has a set of templates including models, wigs, suits, dresses, blouses, jackets, skirts and trousers. Each piece can be individually coloured and assembled on the Smart Sketch page producing a fashion drawing. You can also (if you have the skill) draw your own garment pieces and models and save them for future use with stitch patterns. I have not yet had much time to use this program but I think it will be very useful, once I have learned how to use my DesignaKnit stitch patterns with the model templates.

Ileen of Ileen's Needle Nook was there with Dial-a-Pattern. This is a pattern writing program which calculates the knitting instructions for different garment shapes. It is a modular program which in the UK is available from Bramwell's.

On Friday night all visitors, lecturers and exhibitors were bussed to Bear Creek Resort for a Texan style barbecue with line dancing. The food and music were good and watching the lights of the aeroplanes taking off directly overhead looked like something from a movie about aliens. The mosquitoes over there are huge and bite straight through the lightweight clothing being worn by everyone – many of us were a bit bumpy the next day!

Saturday's highlights were two fashion shows entirely of knitted garments. The lunchtime show was performed during a luncheon buffet and it consisted entirely of garments made in Bramwell yarns.

The models didn't arrive on time so some exhibitors and lecturers were cajoled into modelling their own and others' garments which added to the fun. The evening fashion show featured garments in many different yarns with a spectacular grand finale of a wedding dress from the latest Heirloom Collection from Knitwares. The wedding dress, an evening gown and cocktail dress are knitted in fitted panels of stocking stitch with a spectacular beaded, thread lace yoke and sleeves and are all on the one DesignaKnit disk. The Heirloom Gown collection is available at £15.00 from me, telephone 01929 551073 for details.

Knitwares have also produced a brand new range of Knit2Fit collections for DesignaKnit 5 and 6 and anyone with the original Knit2Fit wishing to upgrade it to work with DesignaKnit 6, should send a stamped and self addressed "Jiffy" bag to me at 15 Keysworth Drive, Sandford, Wareham, Dorset, BH20 7BD. I will send the appropriate upgrade disk, free of charge. The update can also be downloaded from the Beacon Hill Knits web site http://www.daknews.com, where you can also pick up the latest information on *Dak News*, DesignaKnit 6 updates and Knitwares products which have now become part of the Beacon Hill Knits company.

I was truly amazed by the number of garments in the fashion show which had been designed and knitted using the new computer technology. Most of the designer garments on display had patterns available in written format or on computer disk. It just goes to show that computer aided knitwear design programs are not just for fun!

After the BritAm Expo I spent three weeks working and teaching in Ohio, Virginia and New Jersey and I had a wonderful time staying in the homes of machine knitters in each town, where I was made to feel part of the family. Knitters have a special camaraderie all over the world and this was very obvious when we stayed up late at night swapping ideas and rushing to the machine or computer immediately to try out a briefly discussed theory.

I am pleased to be back so that I can get on with some knitting ideas that I must put into practise straight away and I will be answering your helpline calls again now. However, I made lots of new friends and hope to return to America again soon, allowing more time for socialising as well as teaching.

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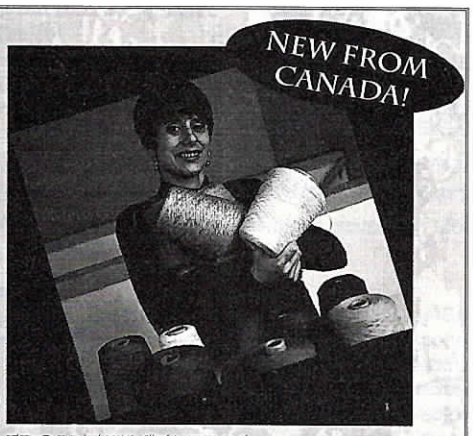

FROM THE STUDIOS OF MANON SALOIS
(613) 731-1388

COCHENILLE DESIGN STUDIO

What's new this time from Cochenille Design Studio?

Firstly, we have some New Styles for **Garment Styler**, released at the end of September. The new styles work with the current version of Garment Styler which is easy and quick to update from the new disk. Styles include:– Various waistcoats; bolero tops; additional body fitted styles; asymmetrical neck-lines; foldback collars; funnel necks; fully fashioned arm-hole and sleeve and three-quarter length sleeves. Price: £18.00 plus 50p p&p. Please indicate your serial number and computer (Windows or Mac).

We also have some **Stitch Painter Cheat Sheets** which many of you have been waiting for. There are two sets available:–

Stitch Painter Basics: (Each sheet covers a basic operation area of Stitch Painter) Palette operations; Toolbox; Menus; Keyboard Shortcuts. Price: £5.75 + 50p p&p.

Stitch Painter How To's: (Helpful to know techniques) Mixing Custom Palettes; Let Me Count The Ways; Importing; Exporting; Creating Custom Palettes; Repeat Design; Strips and Borders. Price: £7.25 plus 50p p&p.

I also want to remind you of the newsletter published quarterly by Cochenille, *"The Cochenille Compendium"*. The first issue was released in June 1996. Subsequent issues will be mailed in September, December, then March of next year.

Various designers and users from around the world contribute to the newsletter, so you will gain a broad view of how your software can work for you and others. A diskette of sample designs discussed in the issue will be included as an option to subscribers. It will contain Stitch Painter, Garment Styler, PCX, CUT and PICT files of line art drawings, designs, colour palettes and other files of interest. Price: £29.00 (with disk); £21.00 (without).

Finally, I want to tell you about the **Computer Log Book** which will help you keep track of your computer life by entering data in this new Computer Log. Price: £5.50 plus p&p.

For further details on all of these new goodies please contact:-

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MACHINE KNITTERS SOURCE

This popular magazine is joining a fast-growing trend by fielding a world wide web home page on the internet. Accessible via this page, is the 1996 Resource Guide – 35% larger than 1995 – as published in a recent issue. All knitters are welcome to visit the internet site at mks@wolfenet.com.

Businesses which missed being included in the 1996 issue of the Resource Guide may add their listing any time to take advantage of this great internet exposure. Each contact on the internet is referred to as a "HIT". Having a listing on the internet opens your business to contacts worldwide, enjoying the potential of being "HIT" thousands of times.

The internet also opens the opportunity to subscribe to *Machine Knitters Source Magazine* and to order books and other products available from their Mail Order Store.

Magazine appearances are everything to the reader and the *Machine Knitters Source* has moved to an all-gloss format. Also new is Karen Kuranda as the writer representing Brother International beginning with the November/ December 1996 issue. Currently, Ms Kuranda fills the Computer Corner of each issue with interesting facts and will continue in this capacity also.

Ideas for tools and accessories have became scarce in recent years so new options are welcome. Vickie Mercer, Publishing Editor of *Machine*

NEW! Patterns By Ricki Mundstock

MORE SUMMER TOPS

"More Summer Tops" features a tuck lace top, slip stitch striped top, a waffle tuck tunic and a simple top trimmed with easy knit flowers and buttons. Each one is unique and easy to knit. All 4 tops have semi set-in sleeves and feature new neckline and sleeve trims. They can be knit on any standard machine. Pattern - $12.00 Disk - $6.00 Punchcards - $4.50

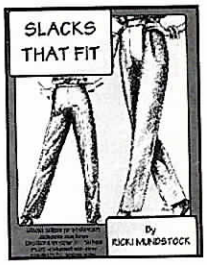
Pocket Full O' Posies

This pattern features the "Picket Fences" cardigan, the "Pocket O' Posies Tunic" and the "Picnic Plaid" Top or Tunic. Each sweater is embellished with knit flowers, leaves and even a lace doily. They are fun to wear and easy to knit. For all standard machines.
Pattern - $12.00 Disk - $6.00 Set of Punchcards - $8.00

NEW! Windows Program For "Slacks That Fit"

The new Windows program designed by Tioga Software, Inc., is a supplement to the "Slacks That Fit" pattern. You simply enter your measurements and swatch information and the program calculate your custom sized slacks. Print out your custom knitting directions and save your information to use again & again. Even if you already have the "Slacks That Fit" pattern, you'll love this time saving program.

For IBM compatible computers with Windows 3.x and Windows 95 **Windows Supplement Program - $20.00**



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Prices may vary depending on customs requirements & exchange rates

Knitters Source, is pleased to introduce new transfer tools for the 4.5mm standard machines similar to those currently available for bulky (chunky) and mid-gauge (double knitter) machines. Transferring stitches into a 1x1 ribbing set-up is time consuming when using only a double-eye needle. By using the new 12-needle EON tools in pairs, moving 12 stitches per transfer is easy and quick. Every knitter needs these tools! (Available as listed in the Machine Knitters Source advertisement on page 10.)

There are lessons for machine knitters at all skill levels and a software review which should be of particular interest to designers. Learn about the program Fashion Artist by T & D Co. a Win 95/3.1 or Mac (System 7+) software package that allows quick editing of fashion ideas on the computer. As publishers, we are excited about the idea of receiving proposed garment designs for future issues on a computer disk so that we can suggest colours and other slight changes before the item is completed.

Subscriptions are available from two agents in the UK, as listed in the advertisement in this issue of *Machine Knitting Monthly*, or via the Internet. Submit e-mail to mks@wolfenet.com. Visit our web page at http://www.wolfenet.com/~mks.

CREATION MANON SALOIS

Creation Manon Salois Inc. from Ottawa, Canada completed another successful series of condensed programs during the summer of '96 labelled as **"In–House Training"**. Knitters from all over Canada and the United States (some travelled more than 3,000 miles) participated in the different programs. Of course, Cut and Sew was on the menu.

Most courses, such as the coats or suit program, are five days. The week emphasises new techniques for the assembly and finishing of garments, such as trimming knits with fabrics and the use of interfacing and linings and so on. One could almost say that the programs are designed on how to tailor a knitted fabric garment.

The latest and most popular In-House Training so far, has been on the combination of knits with leathers. The students were taken on a field trip to a leather warehouse in Montreal before plunging into the intense five days for the construction of their garments.

In-House Training will continue for the spring and summer of 1997; subjects and dates will be released in January. If you are interested or wish for more information, please write to us or e-mail us at the address below.

I was pleased to participate in the 3rd British-American Machine Knitting Expo in September. The show, put on by Bramwell Yarns, was held in Dallas, Texas and was quite successful.

Creation Manon Salois Inc.
PO Box 41084, Ottawa,
Ontario
K1G 5K9 Canada
E–mail:manon@salois.com

EILEEN MONTGOMERY

Santa's Stocking Workshop is a collection of Christmas stockings made of 4-ply yarns on standard gauge punchcard or electronic machines.

There are eleven patterns for different sized stockings made with five construction methods. Some are knitted flat, while three methods produce shaped stockings. The stitches used include Fair Isle, tuck, intarsia, single motif and knitted appliqués as well. There are also a variety of cuffs, hangers, embellishments and holiday designs to choose from. With this book and your own creativity, there are no limits to the design possibilities! No two stockings need be alike!

This 30-page book has a colour cover and spiral binding and includes black and white close-ups and detailed instructions. It retails for £7.25 which includes same-day shipping by airmail. Dealers' prices are available. Order from:-

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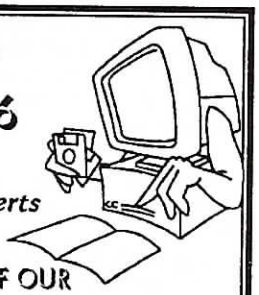

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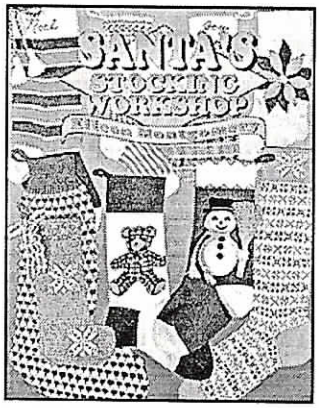

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WHAT A USEFUL GADGET – Rib transfer carriage

Transferring stitches from ribber to main bed is tedious and time consuming – but the rib transfer carriage makes it much quicker and easier. It also makes it possible to knit stitch patterns involving bed to bed transfer, as Diane explains.

Diane Bennett

The Brother rib transfer carriage looks like a saddle. When in use, it is placed over the beds and stitches are transferred from needles on the ribber to those on the main bed.

Owners of true double bed machines, such as the Passap, can transfer stitches in both directions, but because of the difference in the shape of the two needlebeds, this is not possible when using a Brother machine – the double eyed bodkin still needs to be used to transfer stitches from main bed to ribber.

Before using it to transfer stitches, look at the rib transfer carriage (Fig. 1). It has two handles, so that pressure can be applied evenly at the back and front. Above the handle on the front of the carriage is an arrow and an elephant. When using the transfer carriage, make sure that this is at the front, facing you (it does not fit the other way!). The arrow shows the direction in which the carriage should be moved across the bed – and the elephant says "don't forget – this is the right way".

When transferring ANY rib setting, it is very important to knit the last row from right to left, so that the carriage is on the left side of the beds. The stitches must be loose enough to transfer correctly, so increase the tension on the ribber by THREE WHOLE NUMBERS – for example, if the welt was knitted with the ribber set to T4, knit the last row with it set to T7.

TRANSFERRING A 1X1 RIB

The 1x1 rib is knitted with the ribber set to P, so that needles on main bed and ribber are opposite to one another. When transferring stitches, needles must alternate, so move the P – H lever on the left side of the machine to H.

The stitches from the ribber are transferred to needles on the main bed – but because an alternate needle setting has been used, these needles are in non-working position. Use the straight edge needle pusher to push all the empty needles into work.

The machine is now ready for the transfer of stitches. Put the transfer carriage on the right side of the bed, ready to move in the direction of the arrow. Hold both handles – this is usually easier when standing up – and push the transfer carriage slowly and evenly to the left.

The stitches should be looped round both the ribber and main bed needles. Check that they have all be transferred, using the double-eyed bodkin for manual transfer of any which were missed, then push the ribber needles to non-working position, leaving the stitches on the main bed needles.

TRANSFERRING A 2X2 RIB

The transfer of a 2x2 rib knitted on the P setting is similar, but the transfer carriage does not always successfully transfer two successive stitches, so it has to be achieved in two stages.

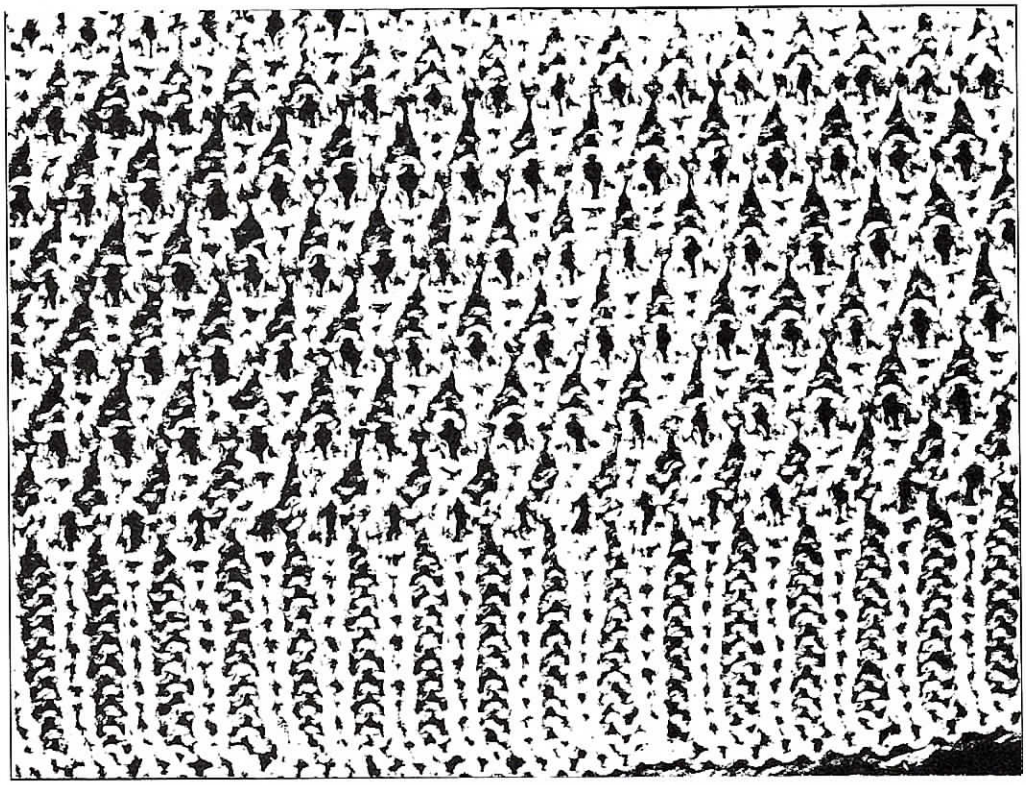
Knit the last row with the ribber set to a looser tension, finishing on the left as before. Move the ribber to H and push all empty needles on the main bed to working position.

At the bottom left corner of the transfer carriage is a small silver lever. When this is down, stitches from all needles on the ribber are transferred. When it is up, only needles which have been pushed to D position are transferred.

Use the 2x2 needle pusher to push ONE of each pair of needles on the ribber to D position, making sure that the stitch does not go behind the latch of the needle. Push the silver lever up – now only stitches held by those selected needles will be transferred to the main bed.

Move the transfer carriage across the needle bed as before. Check that the stitches have been transferred, manually transfer if necessary, then use the 2x2 needle pusher to return the empty needles to non-working position.

One needle of each pair from the 2x2 rib is still holding a stitch. To transfer these, place



the transfer carriage on the left of the needlebed again, push the silver lever down and move it across the needlebed to the left – all stitches should be transferred. Check then return to empty needles to non-working position.

TRANSFERRING H SETTING RIBS

The 1x1 and 2x2 ribs knitted with the P setting are, in some ways, slightly easier to transfer than full needle rib or tight 2x2 rib knitted with the H setting. The ribber must be racked before transfer, but since it is already set to H, it must be racked one position to the left with the racking handle. If the ribber is set to H5, move it to H4.

For transfer of a tight 2x2 (sometimes called 2x1) rib, knit the last row from right to left, with ribber tension looser and rack. Push all empty needle on the main bed to working position. Push one of each pair of needles on the ribber to D position with the 2x1 side of the needle pusher. With the silver lever up, move the transfer carriage across the bed, transferring half the stitches. After checking and returning the needles to NWP, place the transfer carriage on the left again. With the silver lever down, move it across to transfer the remaining stitches.

For full needle rib, the transfer is very similar. After knitting the loose row and racking, no needles on the main bed need to be pushed to working position. On the ribber, select alternate needles with the 1x1 pusher, silver lever up and transfer, then transfer the alternate stitches with the silver lever down.

RIBBER ADJUSTMENT

Some readers may be thinking that they did exactly as described, but the stitches were not transferred correctly, perhaps on all ribs, perhaps only some types. This is usually because the ribber needed adjustment.

When the rib transfer carriage moves a stitch across from the ribber, it expects to find a needle in the correct position on the main bed on to which it can be placed. If the ribber and main bed are not correctly aligned, however, the stitch may not be transferred.

To check the alignment of the beds, set the ribber to P and bring forward a large block of needles on the main bed. Bring up the corresponding ribber needles – these should clash with the main bed needles. If the two sets of needles are not exactly in line, clashing when brought forward together, the ribber needs adjustment.

Look on the left side of the ribber, between the P – H lever at the bottom and the racking indicator at the top. In the silver panel are two screws with straight heads, as shown in Fig. 2. Use the screwdriver end of the spanner provided with the ribber to loosen both screws SLIGHTLY. About half a turn is all that is required – don't loosen them too much.

The ribber should now move slightly when pushed at the ends. Using blocks of needles on the two beds as a guide, position the ribber so that the needles are clashing. Push the end of the ribber until the alignment is nearly correct, then tap gently. Tighten the screws again.

A good indication that the ribber is correctly aligned is that when needles are forward on the main bed and the corresponding ribber needles are brought up and pushed past the main bed needles, some of these are pushed to the left and some to the right. If they all pass the main bed needles on the same side, loosen the screws again and readjust.

STITCH PATTERNS

The transfer carriage can also be used to knit unusual ribbed fabrics with bed to bed transfer. Even though the transfer carriage is used, this can be tedious if used for a whole garment. Ideally, use it on one piece or part of a garment.

The photograph shows a very simple fabric knitted in 4-ply yarn. After casting on and knitting the rib, transfer all stitches to the main bed. Leave the ribber comb and weights in position. Knit two rows of stocking stitch, bringing the needles to HP to ensure that they knit correctly.

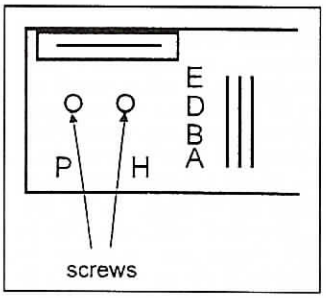


Fig. 2. RIBBER ALIGNMENT

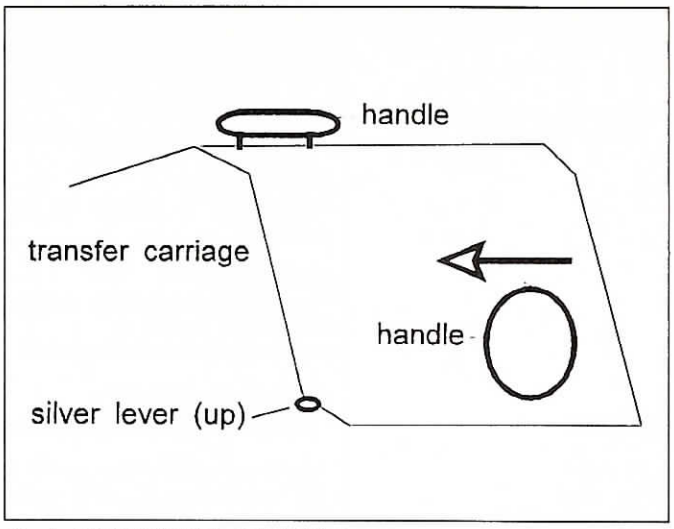


Fig. 1. RIB TRANSFER CARRIAGE

- 1. Ribber to H5, bring forward alternate needles.
- 2. Knit 4 rows.
- 3. Rack to H4 and transfer all stitches to main bed. Rack to H5.
- 4. Push back ribber needles, noting number of left needle.
- 5. Bring forward the other alternate needles and repeat.

The bed to bed transfer gives an attractive lacy effect to the fabric.

The needle setting, number of rows and position of needles can be varied for different effects.

The rib transfer carriage is an extremely useful tool. First, align your ribber correctly, then experiment with it for transferring different types of rib. Once mastered, it may well become your favourite gadget!

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ARAN FOR PASSAP 1

Designed by *June Williams*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS
Forsell Superwash 2-ply using three ends together throughout. (Yarn Guide No.14.)
4 x 250 g cones in Denim (col 1).

GARMENT WEIGHT
Finished garment in first size weighs 725g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278 6281.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 102 [108, 113, 119, 125] cm, 40½ [42½, 44½, 47, 49½] in.
Length to shoulder 63.5 cm, 25 in.
Sleeve seam 46.5 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
28 stitches and 58 rows to 10 cm, 4 in measured over pattern using Knit Tech 138 and lock on N/KX using three ends of yarn together (stitch size approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) Before knitting, prepare electronic sheet from the chart provided.
b) Tech 1 for the rib will select the correct pushers for continuing in the Aran pattern.
c) When the rib is completed (because Aran is knitted on every alternate needle) you leave the pushers alone. You then transfer stitches from the listed Ns to the back bed from the front bed and for each stitch transferred put that pusher out of work on the front bed. The handle should always be in the upright position when knitting Aran although the console will say otherwise. Similarly when selecting pattern you leave the pusher arrangement as it is, although the console will tell you to put out all pushers.
d) If you want to lengthen or shorten the body or sleeves, add or subtract 30 rows for every 5 cm, 2 in.
e) As you will be using 3 ends together, remember to wind off some wool from the fourth cone.
f) Cast-on combs, weights and blue strippers were used. It is advisable to give weight to the fabric while knitting.
g) Take great care when preparing the card as it must be accurate. If you would like to receive a laser printed sheet for direct entry into the console, please send SAE and £1 (£2 for disc) to June Williams, 8 Dee Close, Oakham, Rutland, Leicestershire LE15 6JT. A template pattern for cut and sew neck is also available at a cost of 50p.

PROGRAM

PROG - ENT
ERASE - ENT
CAST ON - 1 - ENT
ALL ST PATT - NO
ST PATT A - DOT - ENT
READER CARD - ROW 1
ALTER - ENT
DIRECT - NO
ADD - ENT
ADD WHAT - DOT - ENT
READER CARD - ROW 9
ALTER - ENT
DIRECT - NO
3 COL - NO
DIST R 0 - NO - ENT
DIST STS - 0 - ENT
ADD - ENT
ADD WHAT - DOT - ENT
READER CARD - ROW 17
ALTER - ENT
DIRECT - NO
3 COL - NO
DIST R 0 - NO - ENT
DIST STS - 0 - ENT
ADD - ENT
ADD WHAT - DOT - ENT
READER CARD - ROW 25
ALTER - ENT
DIRECT - NO
3 COL - NO
DIST R 0 - NO - ENT
DIST STS - 0 - ENT
ADD - NO
KNIT TECH - 138 - ENT
ENLARGE/POSITION - NO
TEST - NO
ALL ST PATT - NO
ST PATT B - DOT - ENT
READER CARD - ROW 35
ALTER - ENT
DIRECT - NO
ADD - ENT
ADD WHAT - DOT - ENT
READER CARD - ROW 43
ALTER - ENT
DIRECT - NO
3 COL - NO
DIST R 0 - NO - ENT
DIST STS - 0 - ENT
ADD - ENT
ADD WHAT - DOT - ENT
READER CARD - ROW 51
ALTER - ENT
DIRECT - NO
3 COL - NO
DIST R 0 - NO - ENT
DIST STS - 0 - ENT
ADD - NO
KNIT TECH - 138 - ENT
ENLARGE/POSITION - NO
ALL ST PATT - ENT
FORM - NO
L ND - 72– - ENT
R ND - 73 - ENT
(Depending on size being knitted)
START POS - ENT
CAST ON - ENT

BACK AND FRONT ALIKE
Handle up. No strippers. Set up 145 [153, 161, 169, 177] Ns on front bed at centre of machine in WP with extra N at right. * Push corresponding Ns on back bed to WP. Arrange pushers on front bed in WP. Switch on electronics. Press >>> to start CAST ON - ENT START POS - ENT. Follow the screen arranging Ns as diagram. Set RC at 000. Set lock as screen and ss to 2/2. Using 3 ends of col 1, K 1 row. Insert cast-on comb and 3 weights. Set ss to 3/3, K 2 rows. Set ss to 4/4, K 1 row. END C 0 - ENT. K until RC shows 6. Insert blue strippers. K until RC shows 30.

PREPARE FOR ARAN KNITTING
Leave pushers alone (see notes). Transfer sts for pattern from front bed to back bed as follows:- (push corresponding pushers into blocking rail) *. At left of centre - Ns 4, 12, 20, 32, 44, 56 and 64. At right of centre Ns 5, 13, 21, 33, 45, 57 and 65. Push empty Ns to NWP. Press >>> to return to PROGRAM. Press >>> again to CAST ON - ENT. START POS - ENT. CAST ON - ABC to select patt A. Follow the screen i.e. GX/SX. Set RC at 000. Set lock on N/KX and ss to 5/5. K until RC shows 347. Handle down. Set lock on N/N and ss to 4/4, K1 row. Switch off electronics. Return pushers to blocking rail. Set ss to 4¾/4¾, K 1 row. Push empty Ns on front bed to WP. (Three quarter turn handle if using U70.) Transfer sts to front bed, K 1 row. Cast off.

SLEEVES
Handle up. No strippers. Set up 69 Ns on front bed at centre of machine in WP with extra N at right. Work as for Back and Front from * to *. At left of centre - Ns 4, 12 and 24. At right of centre Ns 5, 13 and 25. Push empty Ns to NWP. Select patt B in the same way as for patt A. Handle still up. Set RC at 000. Set lock on N/KX and ss to 5/5. Shape sides by inc 1 st on each bed at each end (keeping the 1x1 sequence and putting a pusher on front bed into position for each new needle) on next and every foll 10th row until there are 141 sts. K until RC shows 233. Handle down. Set lock on N/N and ss to 4/4, K 1 row. Switch off electronics. Return pushers to blocking rail. Set ss to 4¾/4¾, K 1 row. Push empty Ns on front bed to WP. Transfer sts to front bed, K 1 row. Cast off.

NECKBAND
Electronics not needed. Handle up. No strippers. Set up 149 Ns on front bed at centre of machine in WP with extra N at right. Push corresponding Ns on back bed to WP. Arrange Ns as diagram. Set RC at 000. Set lock on N/N and ss to 2/2. Using 3 ends of col 1, K 1 row. Insert cast-on comb and 3 weights. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 4/4, K until RC shows 6. Insert blue strippers. K until RC shows 36. Handle down. Set ss to 4¾/4¾, K 1 row. Transfer sts from front bed to back bed. Change to black strippers. Set lock on N/GX and ss to 6, K 2 rows. Using WY K a few rows and release from machine.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

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LATCH ON

TUCK STITCH

Last month I related the trials and tribulations I encountered in making five cardigans in different sizes for little girls. They are now made, but not without some further problems!

Joan Lafferty

I normally knit between six and 13 garments a month, which usually gives me a subject for an article. I thought I would be lost for words this month (believe that and you'll believe anything!) because all I have knitted this month are four of the cardigans for the little girls, plus a shawl. However, although I thought I had explained my little cardigans last month, there were still one or two things that sprang to mind as I knitted.

It has been said a hundred and one times before that you cannot knit tuck stitch to a stocking stitch pattern. Since I was making button-to-the-neck cardigans with plain backs and sleeves but tuck stitch fronts, I had, of course, to knit two tension pieces. Using a yarn with 25% wool and 75% acrylic, the stocking stitch came out at 30 stitches and 39 rows to 10 cm (four inches), whilst the tuck stitch was 24 stitches and 57 rows to the same measurements. (In case anyone is not familiar with a tension piece measured in this way, cast on with waste yarn, knit 60 rows in the main yarn. "marking" the 21st stitch each side of centre "0" on the 30th row and take off on waste yarn.)

I explained last month that my customer did not want traditional ribs which "draw in" at the waist. So I "invented" ribs in a loose stitch (4/4) and tucked every fourth stitch on the ribber for three or four rows (according to the size of the garment) with three or four rows in between. This met with approval on the first garment, so I went ahead with the rest. Since I was following my charts on the Knit Leader, I did not have to do much extra drawing but the different stitches required different scales and numbers of rows, of course. This set me thinking. Do I knit all the plain pieces first, then the tuck stitch? If I completed one garment at a time it meant inserting a different scale and altering the row setting each time. This way I might get in a muddle and forget to change! So I opted to do all the plain backs and sleeves and then the fronts. After all, this lady wanted to dress all her girls alike, so would be unlikely to settle for just one or two cardigans.

In doing this I was reminded of a story told, I think, by Hazel Ratcliffe. Since she was to knit two garments the same, she decided to do all the sleeves in one go. Unfortunately she knitted five sleeves! Just the sort of thing I might do, so when I had knitted the first size, I tied the back and sleeves together with a note of the size, or I might have found myself trying to fit size 24 sleeves to a size 28 garment!

A CHILLY EXPERIENCE

When jacquard garments were all the rage, I knitted myself a thick jacket, using a jumper pattern, but adding a collar. It was nice and warm - except round the neck. Jumpers have lower necklines than button-to-the-neck styles, because, of course, they have to pulled over the head and the ribbed band adds extra centimetres which a collar does not (well, not the collar I knitted - I hadn't got the hang of "tailoring" a collar at that time). I know I was making cardigans with bands, but they would not be as deep as those I would have put on jumpers. So I had to adjust my marking on the Knit Leader sheet accordingly. (I remember that all those years ago I had to knit a jumper in the same yarn - but not in jacquard - to fill in the gap in my warm jacket, so this was a painful lesson that I have not forgotten).

I always "hold" the stitches for a neckband and in this case I decided to make it double in depth, turning it to the inside and catching down the open stitches. Last month I described how I tried to be clever and do the three rows of tuck stitch, plus a few rows of stocking stitch. The tuck did not shape as it did on the welts, because, in that case, I had started with the tuck stitches. This is why I made a double band, because I was able to fold it on the tuck rows, giving a certain amount of "indentation". As I completed the body parts of each garment, I did the shoulders and neckbands, doing the sewing as I "watched" television in the evenings.

THE LAST LAP

This left just the button bands to finish the garments. I have my own particular way of deciding how many rows I need between buttonholes - not very professional, but it works for me. I knit the button band first and attach it to the garment, then put in pins where I think the buttonholes should go, finally counting the number of rows between. Naturally, I don't get it exactly right first time, but by shifting the pins and counting the rows, it works out in the end and isn't half such a fiddle as it would seem when I write it down.

When Mrs J. came to collect the first set of cardigans she told me she would have to bring the four girls with her, so I prudently decided to "receive" them in the spare room, which contains only a bed, settee, a table and chair - and at this time my "chunky" knitting machine. I promptly put the cover on this (no ribber), because I didn't want little fingers snagging themselves on the needles. Neither did I want to put the girls in the sitting room, which would have meant moving the odds and ends of ornaments on to the high shelves! You wouldn't think a simple matter of knitting would require so much thought, would you?

I don't think I need have worried unduly. These little girls were very well behaved and very chatty in a nice way. They informed me that "We are going to have another baby" and, since the youngest was only about four months old, I must have raised my eyebrows a bit because Mother hastened to explain "That's their idea, not mine!" We then fitted them into the cardigans; Mum took the baby, while I picked up a cardigan and "caught" the child I thought it might fit as they milled around. As we hoped, the biggest size was too big, so the garments would "pass down" nicely. Although a friend remarked when I told her this tale, "I feel sorry for the youngest one, she will never be finished with these cardigans." It takes all sorts . . . still, they were nice polite little girls. As they lined up for me to open the front door their mother said "What do you say to Mrs Lafferty?" and they all chorused "Thank you Mrs Lafferty", which was very refreshing in this day and age.

BABY'S SHAWL

So to my next tuck stitch garment - a shawl. A friend was very excited, anticipating the birth of her first grandchild. She asked me to knit the shawl; I cautioned her that "young mums" did not seem to go for shawls these days. "She will want one for the Christening", she said. There was no answer to that, so I got on with it. I decided against "normal" lace, since little fingers can catch in the holes (also more work, using both the lace carriage and the normal one). Tuck stitch, with certain needles not working was the answer.

I used an old favourite, pattern 288 from Brother's *"Stitch World"*. This repeats over eight stitches, with every fourth stitch out of work. The book does not show where the centre "0" comes in relation to the "out of work" stitches, so it is as well to have a "dry run" before starting work. By this I mean, set up the

◄ 16

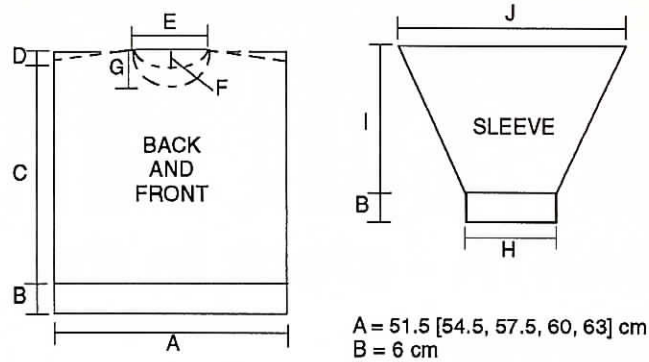
needles without any work on them, put the necessary instructions into the machine and go across with the carriage. The machine tucks over the needles in normal working position. The ones that are going to knit in the normal way come out to Upper Working Position. This applies to Brother and Toyota electronic and punchcard machines; Silver Reed and Knitmaster machines have grey "touch" levers which show the configuration. However, when I used a Knitmaster I had trouble relating the grey buttons to the needle bed. So, without any work on the needles, set up for the appropriate stitch, then run the carriage across, stopping in the middle. Lift the carriage off and it is possible to see which needles are coming forward and which are not.

GUESSWORK

I, who preach "a tension piece for every garment" did not knit one for the shawl (shock! horror!). I was using Bramwell's Duomagic (approximately two-ply) at tension 6 and knew from past experience that this would be give a suitable texture. I decided that I would knit over all 200 needles and cast on with waste yarn, which enabled me to insert weights (tuck stitch needs a lot of weight). I then knitted until the work was almost to the floor, moving the weights every 20 rows or so. I then picked up the end and held it across the needle bed. This gives a very rough idea if the work is square. I then brought all non-working needles into work, knitted a couple of rows plus one at tension 10 and cast off with the latch tool. I decided that fringe all the way round would not be suitable (and a lot more work!), so I made a crochet border, about five or so centimetres deep. I then subjected the shawl to the "kill the acrylic" treatment - pinning it out carefully and going over it gently with a steam iron. I'm afraid I didn't take a note of the number of rows, or the finished size - but then guesswork's best when it comes right! My friend was delighted and so, apparently, were her daughter-in-law and the girl's mother. The baby duly wore the shawl when he came home from hospital and again later, when "Dad" took some pictures for me to see. So "All's well that ends well".

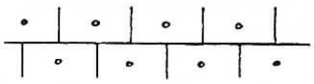
MAKING UP

Draw a neckline shape on back and front, using measurements given on diagram as a guide. Sew 2 rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to within 1.5 cm, ½ in of stitching to form neck curve. Mark shoulder seams from 2.5 cm, 1 in at armhole edge to 0 at neck edge. Join shoulder and neckband seams. With right sides tog, pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in col 1. Fold in half and catch down on the inside enclosing cut edge. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give final, light steam.

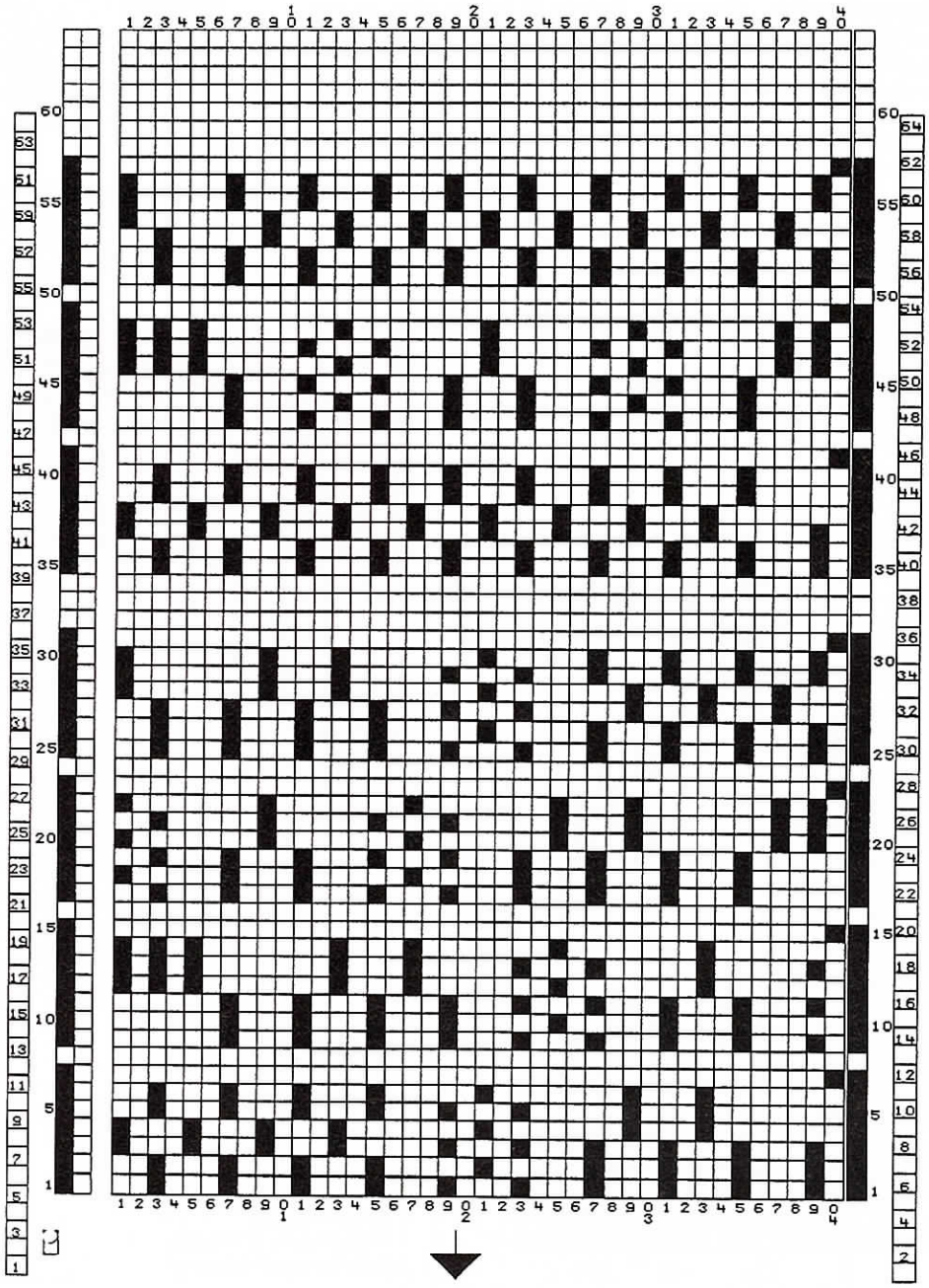


A = 51.5 [54.5, 57.5, 60, 63] cm
B = 6 cm
C = 57.5 cm
D = 2.5 cm
E = 20.5 cm
F = 4.5 cm
G = 9 cm
H = 24.5 cm
I = 40.5 cm
J = 50 cm

NEEDLE DIAGRAM



ELECTRONIC CHART



PICTURE KNITTING

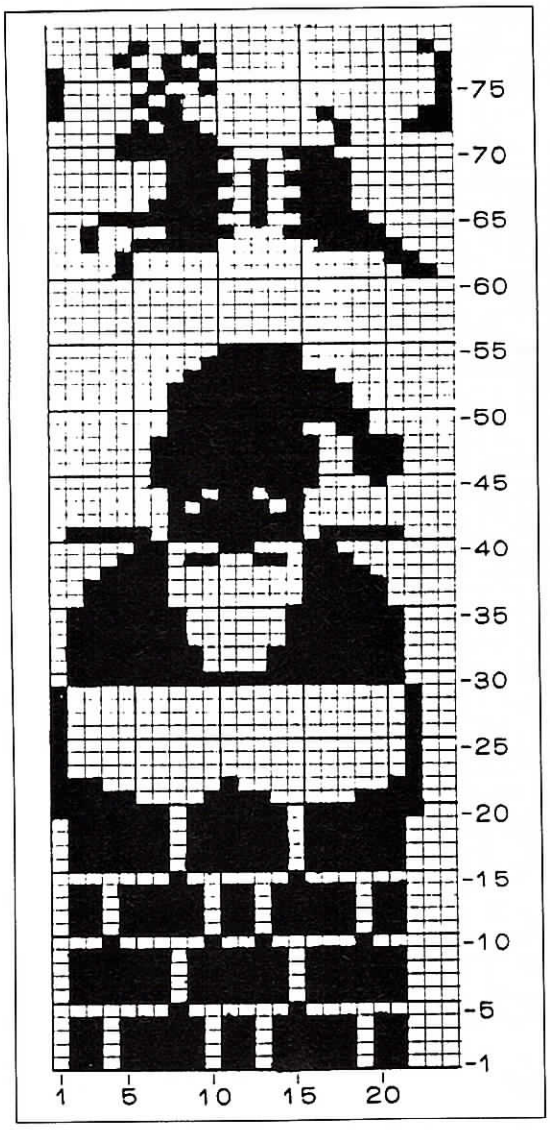
SANTA - stuck in the chimney!

With Christmas only a few weeks away many of you, I am sure, will be looking for patterns with a festive theme.

Wendy Phillips

This month's picture knits are taken from my book "Merry Christmas" which, although out of print, is a great favourite with the many knitters who have their original copy.

Santa in the chimney with reindeer flying overhead is guaranteed to make people smile. Perfect for all ages (adults included), this colourful picture is ideal for all kinds of festive knitwear. For small items, where rows are limited, knit only the last few rows of the chimney before starting Santa.



If you're selling your knitwear at a Christmas bazaar, place your Santa knits centre stage on your stall as he's bound to be a crowd-puller! For even more festive designs see this month's bonanza book and pattern offer.

SPECIAL CHRISTMAS BONANZA!

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Wendy Phillips has written a great many picture knitting books over the years all of which contain patterns which knitters can use time and again. Listed below are Wendy's books which have been on special offer during the year. Two titles are now completely sold out and the others are selling fast. None of these books will be reprinted so please avoid disappointment by ordering as soon as you can.

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Teddy Bears
Small World

WENDY'S 60-STITCH ELECTRONIC BOOKS

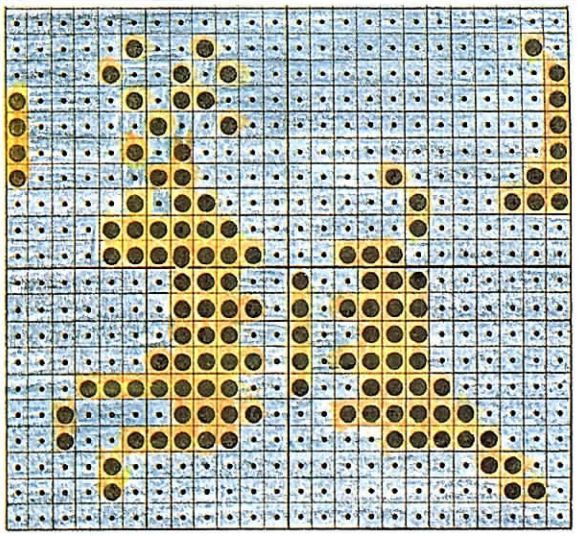
Countryscene Electronic
Sport Electronic

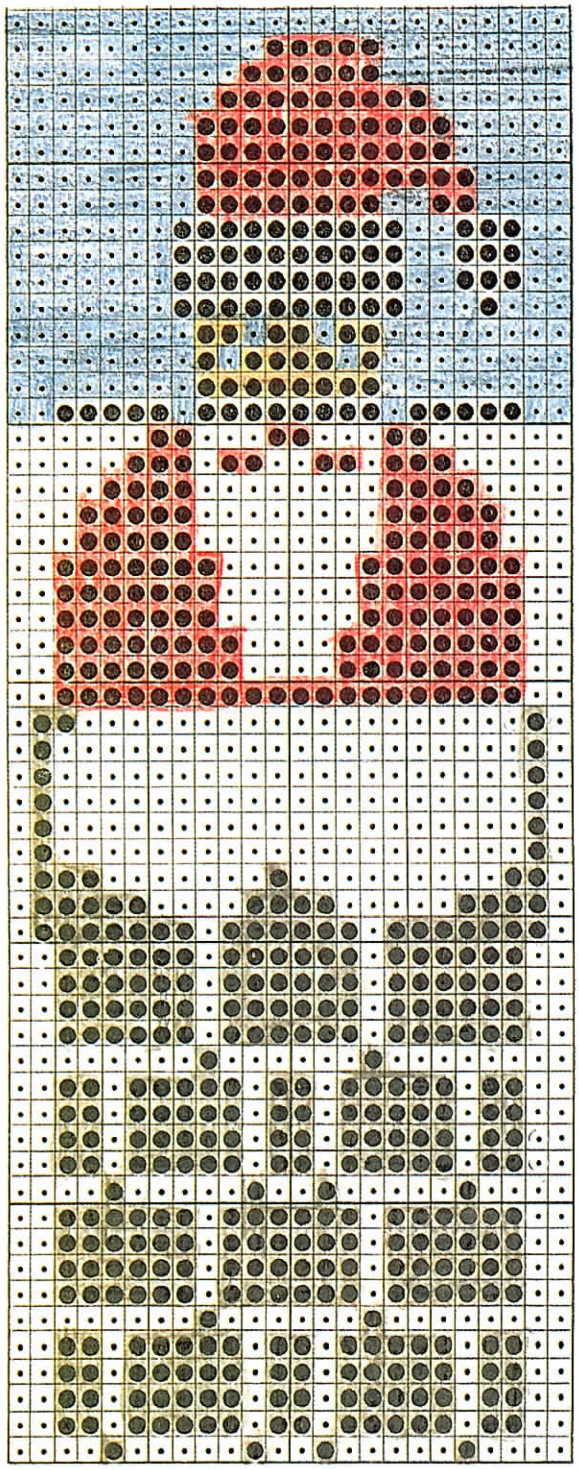
All the above books are available at the greatly reduced price of £1.99 each until 31st December 1996.

N.B. For knitters who already have all of Wendy's books the special binders are available at just £1.00 each **UNTIL 31st DECEMBER 1996.**

Please add 50p to the total order to cover post and packing (U.K. only). Send cheque or credit card details to:-

Wendy Phillips, P.O.Box 5 Windermere, LA23 3AN





Rows 1 – 29 - Grey on white
Rows 30 – 40 - Red on white
Row 41 - White on blue
Rows 42 – 44 - Flesh on blue
Rows 45 – 48 - White on blue
Rows 49 – 55 - Red on blue
Reindeer - Gold on blue

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SHAWL COLLAR CARDIGAN 2

Designed by *Fran Francis*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Spectrum Crofter Aran From "Country Collection".
(Yarn Guide No.17.)
3 x 300 g balls in French Navy (MY).
5 Buttons.
Knit-in elastic.

GARMENT WEIGHT
Finished garment in second size weighs 650g.

The fibre content of this yarn is 78% Acrylic, 13% Wool. For further information about this yarn, please write to the following address:– Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

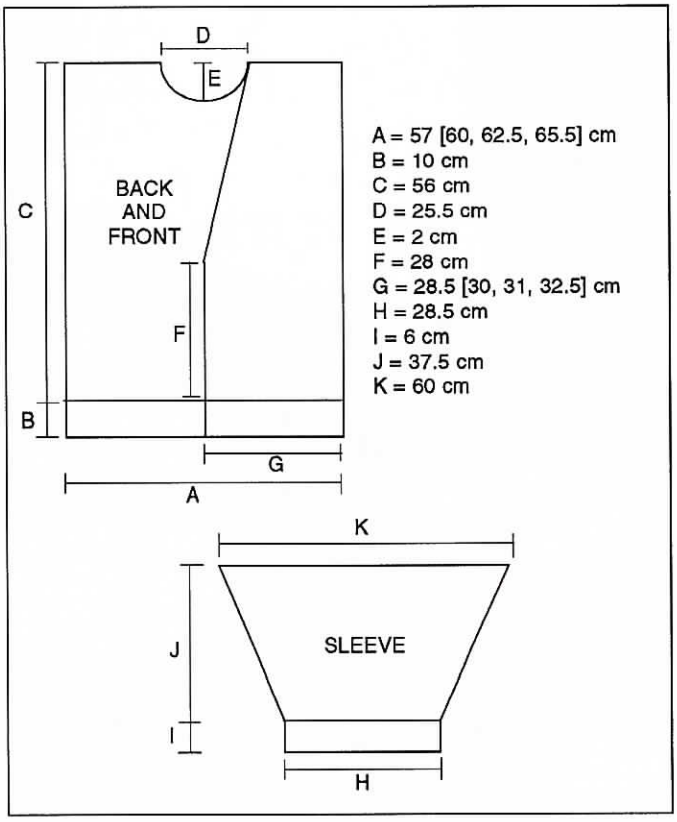
MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 111 [117, 123, 128] cm, 44 [46, 48½, 50½] in.
Length to shoulder 66 cm, 26 in.
Sleeve seam 43.5 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
14 stitches and 26 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Use knit in elastic with MY for cast on and tubular rows.



BACK
With carriage at right and using MY, cast on 80 [84, 88, 92] sts at centre of machine in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set machine for 1x1 knitting. Set RC at 000. Using MT–4/MT–4, K 24 rows. Transfer sts for st st. Set RC at 000 *. Using MT, K 140 rows.

SHAPE NECK
Using a length of MY, cast off centre 24 sts. Push 28 [30, 32, 34] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of neck and foll 2 alt rows. Cast off rem 22 [24, 26, 28] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

RIGHT FRONT
With carriage at right and using MY, cast on 40 [42, 44, 46] sts at right of centre 0 in 1x1 rib. Work as for Back from * to *. ** Using MT, K 74 rows.

SHAPE FRONT EDGE
Dec 1 st at left edge on next and every foll 4th row until 22 [24, 26, 28] sts rem. K 3 rows. Cast off **.

LEFT FRONT
With carriage at right and using MY, cast on 40 [42, 44, 46] sts at left of centre 0 in 1x1 rib. Work as for Back from * to *, then work as for Right Front from ** to **, reversing shaping by reading right for left.

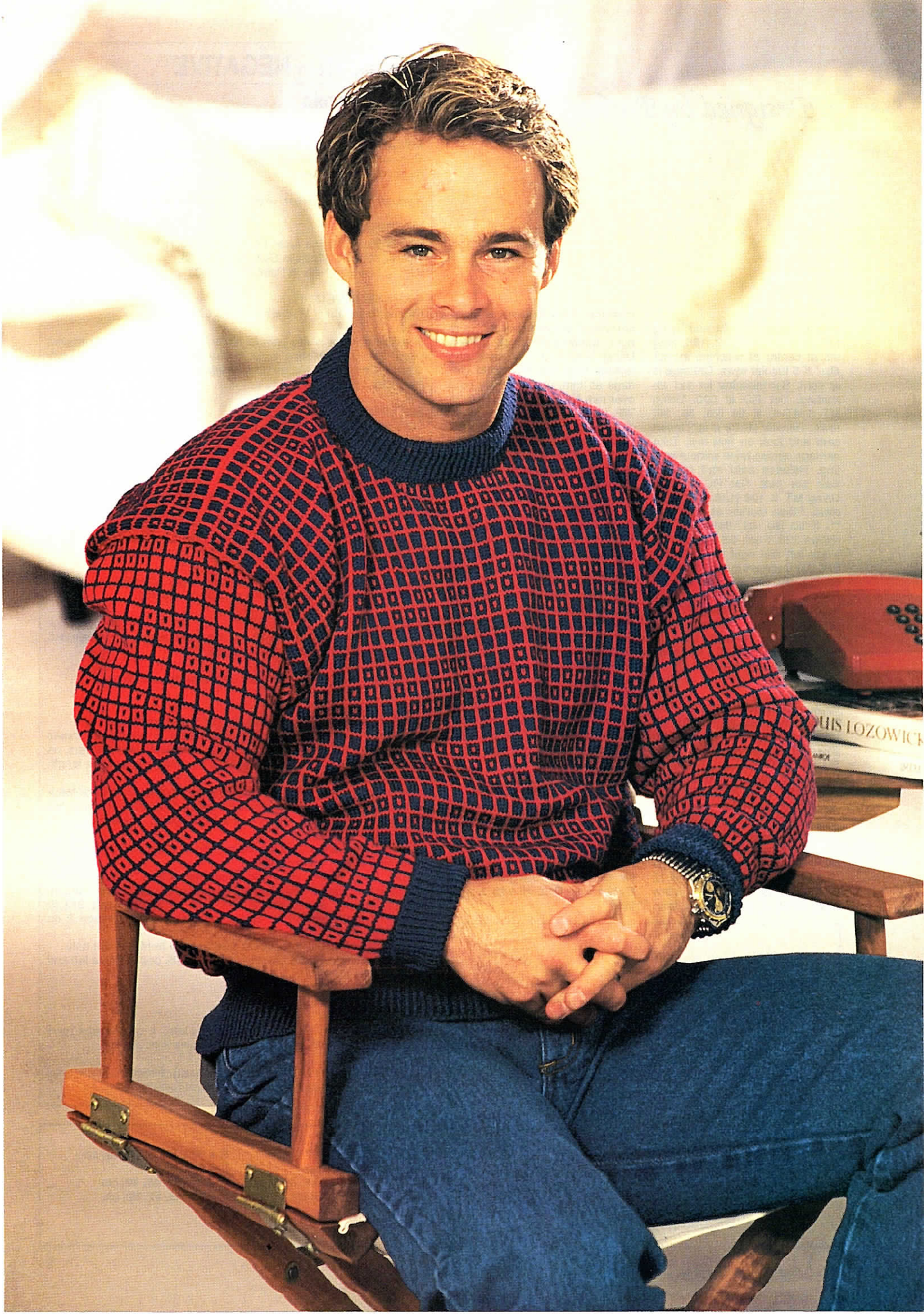
SLEEVES
With carriage at right and using MY, cast on 40 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 84 sts. K 10 rows. RC shows 98. Cast off.

BUTTONHOLE BORDER
With carriage at right and using MY, cast on 13 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 6 rows. * Make a buttonhole over centre N. K 15 rows. Rep from * 3 times more. Make another buttonhole over same Ns as before. RC shows 66. Inc 1 st at left edge on next and every foll alt row until there are 32 sts, then on every foll 3rd row until there are 35 sts. K until border, when slightly stretched, fits up front edge to centre back neck. Cast off.

BUTTON BORDER
Work as for Buttonhole Border, omitting buttonholes and working inc at right instead of left.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew front borders into position and join centre back seam. Finish buttonholes and sew on buttons to correspond.


LOUIS LOZOWICK

POSITIVE – NEGATIVE 3

Designed by Barbara Tobias

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Wendy Wools Merino 4-ply. (Yarn Guide No.11.)
7 [8, 9, 10] x 50 g balls in Sea Shanty (MC).
6 [7, 8, 9] x 50 g balls in Painted Lady (C).

GARMENT WEIGHT
Finished garment in third size weighs 670 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Wendy Wools, Carter and Parker Ltd., Netherfield Road, Guisely, West Yorkshire LS20 9PD.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust/chest 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 105 [115, 124, 134] cm, 41½ [45½, 49, 53] in.
Length to shoulder 69 [69, 70.5, 70.5] cm, 27½ [27½, 28, 28] in.
Sleeve seam 49.5 [49.5, 54, 54] cm, 19½ [19½, 21½, 21½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
29½ stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Brother electronic machines, place pattern over centre 0. Reverse switch 1 on front only.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models). Reverse button 2 on front only.
f) Punchcard machines – insert card back to front on front only.
g) Two balls are used alternately in feeder 2/B, one from the left and one from the right.

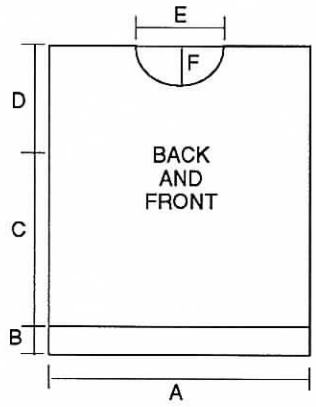
FAIR ISLE PATTERN
BACK AND FRONT
K 1 row C, 4 rows C/MC (from MC ball at left), 1 row C and 4 rows C/MC (from MC ball at right). These 10 rows form pattern.
SLEEVES
K 1 row MC, 4 rows MC/C (from C ball at left), 1 row MC and 4 rows MC/C (from C ball at right). These 10 rows form pattern.

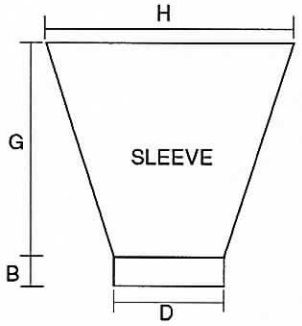
BACK
With carriage at right and using MC, cast on 158 [172, 186, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 28 [28, 36, 36] rows. Transfer sts for st st *. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 136 [136, 132, 132] rows. Place marker at each end **. K 90 [90, 94, 94] rows. RC shows 226. Push 53 [60, 65, 72] Ns at left and right to HP. Using WY, K a few rows in st st over rem 52 [52, 56, 56] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to **. K 60 [60, 64, 64] rows. RC shows 196. 30 rows less have been worked to shoulder than on Back.
SHAPE NECK
Note patt row on card. Using nylon cord, K 93 [100, 107, 114] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 59 [66, 73, 80] sts rem, then on every foll alt row until 53 [60, 65, 72] sts rem. K 12 [12, 8, 8] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 28 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES
With carriage at right and using MC, cast on 74 [74, 78, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on 11th [11th, 1st, 1st] row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every row until there are 80 [80, 84, 84] sts, then on every foll 3rd row until there are 98 [98, 102, 102] sts, then on every foll 5th row until there are 148 [148, 154, 154] sts. K 1 [1, 6, 6] rows. RC shows 156 [156, 166, 166]. Cast off loosely.

JOIN RIGHT SHOULDER
Push 53 [60, 65, 72] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and C, K 1 row. Cast off with a latch tool.





A = 53.5 [58, 63, 67.5] cm
B = 6.5 [6.5, 8, 8] cm
C = 37.5 [37.5, 36.5, 36.5] cm
D = 25 [25, 26, 26] cm
E = 17.5 [17.5, 19, 19] cm
F = 8 cm
G = 43 [43, 46, 46] cm
H = 50 [50, 52, 52] cm

NECKBAND

Push 148 [148, 156, 156] Ns to WP. With K side facing, pick up 30 [30, 32, 32] sts down left side of front neck, 28 sts across front neck inc 2 sts evenly, 30 [30, 32, 32] sts up right side of front neck and 52 [52, 56, 56] sts across back neck inc 6 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT–5/MT–5, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

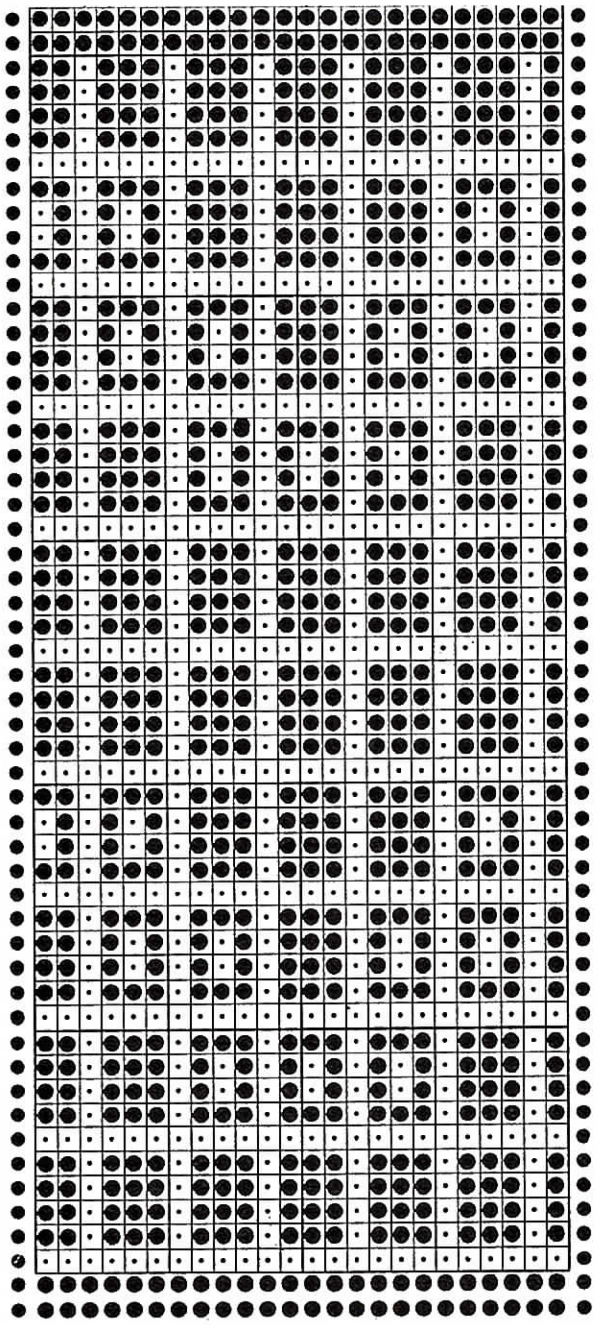
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

PUNCHCARD CHART



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Designed by

INDIGO DENIM 4

Willow Tree Knitwear

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
BSK Indigo Denim Cotton 4-ply. (Yarn Guide No.12.)
2 x 500 g cones in Indigo Denim (MY).

GARMENT WEIGHT
Finished garment in third size weighs 520 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- BSK Ltd., Murdock Road, Manton Industries Estate, Bedford, Bedfordshire MK41 7LE. Tel: 01234 217096.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust/chest 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 95 [101, 105, 111] cm, 37½ [40, 41½, 44] in.
Length to shoulder 72 [72, 74.5, 74.5] cm, 28½ [28½, 29½, 29½] in.
Sleeve seam 47.5cm, 19 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

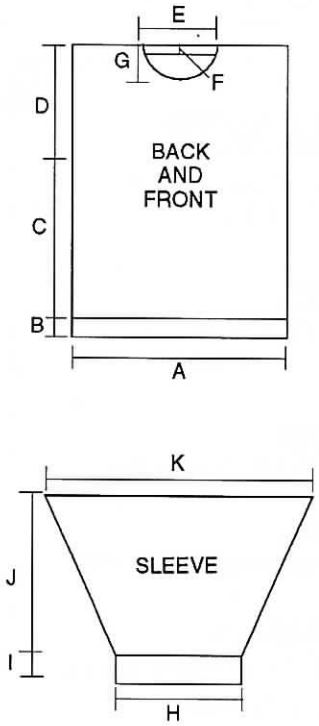
TENSION
28 stitches and 40 rows to 10 cm, 4 in measured over tuck stitch after washing and drying (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used purl side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
e) On Brother electronic machines, place pattern over centre 0.
f) The designer recommends that two large weights should be used for the Back, Front and Sleeves and that the ribber comb and weights should be left on the work throughout.

BACK
With carriage at right and using MT–9/MT–9 and MY, cast on 136 [144, 150, 158] sts at centre of machine in 1x1 rib. Using MT–8/MT–8, K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. K 1 row. Set RC at 000. Using MT–4/MT–4, K 34 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Set RC at 000. Release card and cont in tuck stitch. K 140 [140, 150, 150] rows. Place marker at each end *. K 102 rows. RC shows 242 [242, 252, 252].

SHAPE NECK
Note patt row on card. Using nylon cord, K 96 [100, 103, 107] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 9 rows. Cont in st st. K 1 row. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 56 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side.



A = 48.5 [51, 53.5, 56] cm
B = 9 cm
C = 35 [35, 37.5, 37.5] cm
D = 28 cm
E = 20 cm
F = 2.5 cm
G = 13 cm
H = 24 cm
I = 7 cm
J = 40.5 cm
K = 56 cm

FRONT
Work as for Back to *. K 60 rows. RC shows 200 [200, 210, 210]. 52 rows less have been worked to shoulder than on back.

SHAPE NECK
Note patt row on card. Push 73 [77, 80, 84] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP, K 2 rows. Push 1 N at neck edge to HP on next and foll 9 alt rows, K 1 row. 40 [44, 47, 51] sts. K 21 rows. Cont in st st. K 1 row. Using WY, K a few rows and release from machine. With carriage at right and using a transfer tool, push 63 [67, 70, 74] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side reversing shaping. Push rem 56 Ns from HP to UWP. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER
Push 40 [44, 47, 51] Ns to WP. With P side of right back shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MY, K 1 row. Cast off with a latch tool.

NECKBAND
Push 149 Ns to WP. With P side facing, pick up 12 sts down left side of front neck, 56 sts across front neck, 13 sts up right side of front neck, 6 sts down right side of back neck, 56 sts across back neck and 6 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT–4/MT–4, K 30 rows. Transfer sts to ribber. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER
Work as for right shoulder but read left for right.

SLEEVES
With carriage at right and using MT–9/MT–9 and MY, cast on 68 sts at centre of machine in 1x1 rib. Using MT–8/MT–8, K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. K 1 row. Set RC at 000. Using MT–4/MT–4, K 26 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Set RC at 000. Release card and cont in tuck stitch. Shape sides by inc 1 st at each end on every 3rd row until there are 158 sts. K 27 rows. RC shows 162. Adjust length at this stage, if required. With K side of back and front facing, pick up 158 sts between markers and place on to Ns. Cont in st st. Using MT+1, K 1 row. Cast off with a latch tool.

PRESSING
Wash and dry garment. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join side, sleeve and neckband seams. Fold neckband in half and catch down loops on the inside.

30 ►

◄ 28

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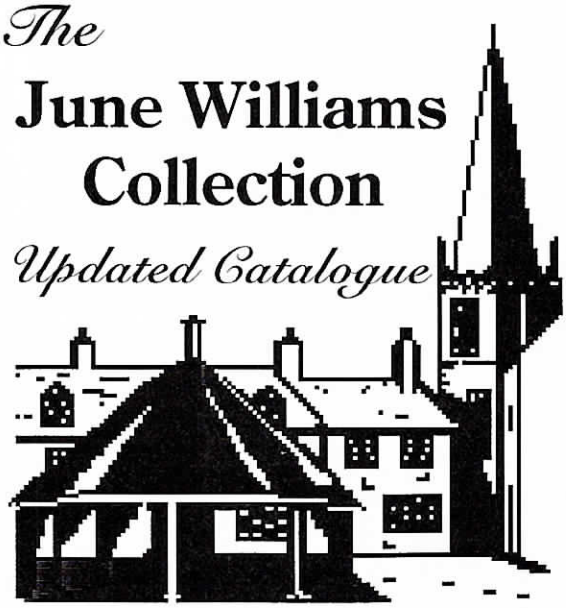

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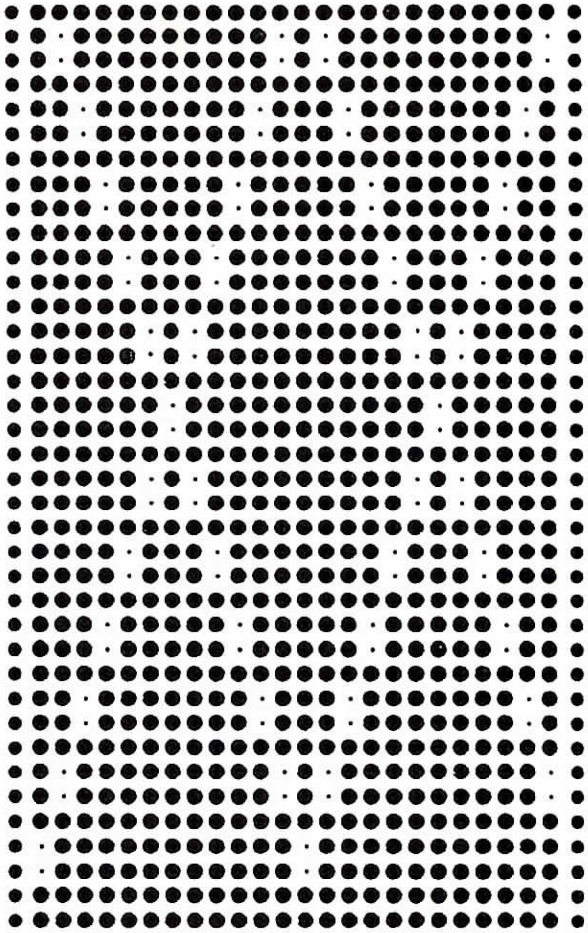
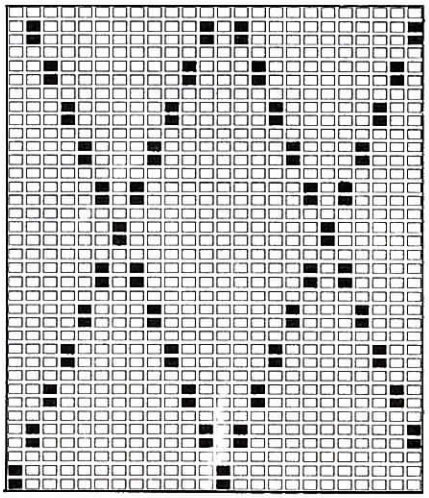
Tel: 01572 756119
D9

PUNCHCARD CHART



ELECTRONIC CHART



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Please ask us to your club - we would love to meet you. Our visit would consist of Sue Woolley showing you what can be done on a double bed machine, or a single bed with a ribber and also, the new Magic Fair Isle (Fair Isle without floats). Terry Cotton would love to show you the wonders of computerised knitting. Also included, lots of fun and laughter and a great deal to learn.

Designed by Jane Hawkins

Jane Hawkins calls her lovely evening cape design "Starlight". In black crêpe and gold Lurex, it has a border "braid" in Fair Isle, fringed hem and a dazzling gold interior and is the perfect wrap for any glamorous starlit evening. Here it is shown with another of Jane's designs - Feather Pleated Skirt - made on the garter carriage to fit any shape or size.

This simple pattern is available as a leaflet, price £1.50 plus 25p for p&p from Machine Knitting Centre, 30 Fore Street, Chacewater, Cornwall TR4 8PT. Tel/Fax 01872 561145. (Visa/Access accepted.)

STARLIGHT 5

PATTERN RATING
* Easy to knit.

MACHINES
Standard gauge punchcard or electronic machines with Plating attachment. Designer used a Brother 965i.

MATERIALS
1 x 500 g cone Bonnie's Sable Crêpe 4-ply in Black (MY). (Yarn Guide No.11.)
1 x 100 g cone Texere Fine Glitter in Gold (C1).
1 x 100 g cone Texere Glitter 4-ply in Gold (C2). (Yarn Guide No.11.)

GARMENT WEIGHT
Finished garment weighs 750 g

The fibre content of Bonnie's Sable Crêpe is 100% Bright Acrylic; Texere Fine Glitter is Metallised Polyester with Nylon; Texere Glitter 4-ply is 80% Viscose, 20% Metallised Polyester. For further information contact: Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Tel: 0121-475 1691. Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ. Tel: 01274 722191.

MEASUREMENTS
One size only; see diagram for dimensions.

TENSION
40 stitches and 60 rows to 14 cm, 5½ in, square measured over plating with MY in main feeder and C1 as the plating yarn (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
I stood the Fine Glitter in a round plastic container to ensure that the main yarn did not tangle with it as this causes pulls on the inside. The cape can be made wider by increasing the number of stitches or longer by increasing the number of rows.

CAPE - RIGHT SIDE
Cast on 86 - 0 - 86 sts using latch tool method and MY. RC 000. Insert plating yarn and K 2 rows. Transfer the stitch on needle 85 at the right (N 85R) to the adjoining needle and leave the empty N in WP. Rep with every 10th N working across the bed. K the first row very slowly.
Knit to RC 300. Cut the plating yarn.
Cast off 14 sts at beg of row then replace plating yarn before knitting. K to RC 597.
Transfer stitch 85L on to the adjoining N and leave empty N in WP. Rep with every 10th needle, working across the bed. K the first row very slowly. K to RC 600 and cast off.

CAPE - LEFT SIDE
Cut a length of MY (approx. 30 cm, 12 in) and put to one side.
Knit as for Right Side but at RC 300, do not cut plating yarn and cast off 14 sts at the left side of knitting using the length of MY.

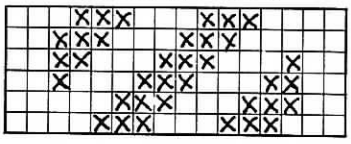
FAIR ISLE BAND
See Punchcard Chart. Punchcard machine users need to repeat this pattern up through the centre of the punchcard.
Do not have the end needle selection on.
Cast on 16 sts using latch tool method and MY. Using T4, knit in Fair Isle with MY and C2, sufficient trim for long straight outside edge of Right Side and also for front edge to centre back of neck. Remove the punchcard and replace it, back to front, so that it knits the opposite slant. Knit sufficient trim for the arm and front edges of the Left Side.

PRESSING
Steam both garment pieces. Pin to size and leave to dry. Steam press the edging band on the reverse side, roll it up and leave to dry.

MAKING UP
Join the centre back seams of cape and edging. Attach a fringe into each of the fringe holes. Carefully sew on the edging band, ensuring that neither the cape nor the edging is stretched.

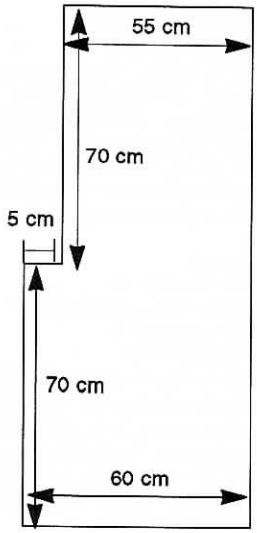
FRINGE
Using one strand of MY and one strand of C1, wind around an audio cassette box (or similar item approx 10 cm, 4 in), 10 times. Remove yarn putting hand into the centre where the box was. Push latch tool through the fringe hole and pull the strands halfway through; open them up and loop the other ends through. Pull to tighten. After all the loops have been made, cut to length.

PUNCHCARD CHART



Band is 16 sts wide. Punch out pattern at centre of punchcard and repeat the 6 row pattern until card is a suitable length for knitting.

RIGHT OR LEFT SIDE



MASTERCLASS

BOUND EDGES

Mary believes binding has the edge as the perfect finish and explains what to do and what to avoid in order to bind successfully.

Mary Dowse

For once, let's be a bit technical. I shy away from techniques a little, as so many knitters seem to be rather obsessed with "the right way" to knit and sometimes the technique appears to be the "be all and end all" of knitting, at the expense of "the look". There are, however, occasions when you do need to "do it right" to get the best results!

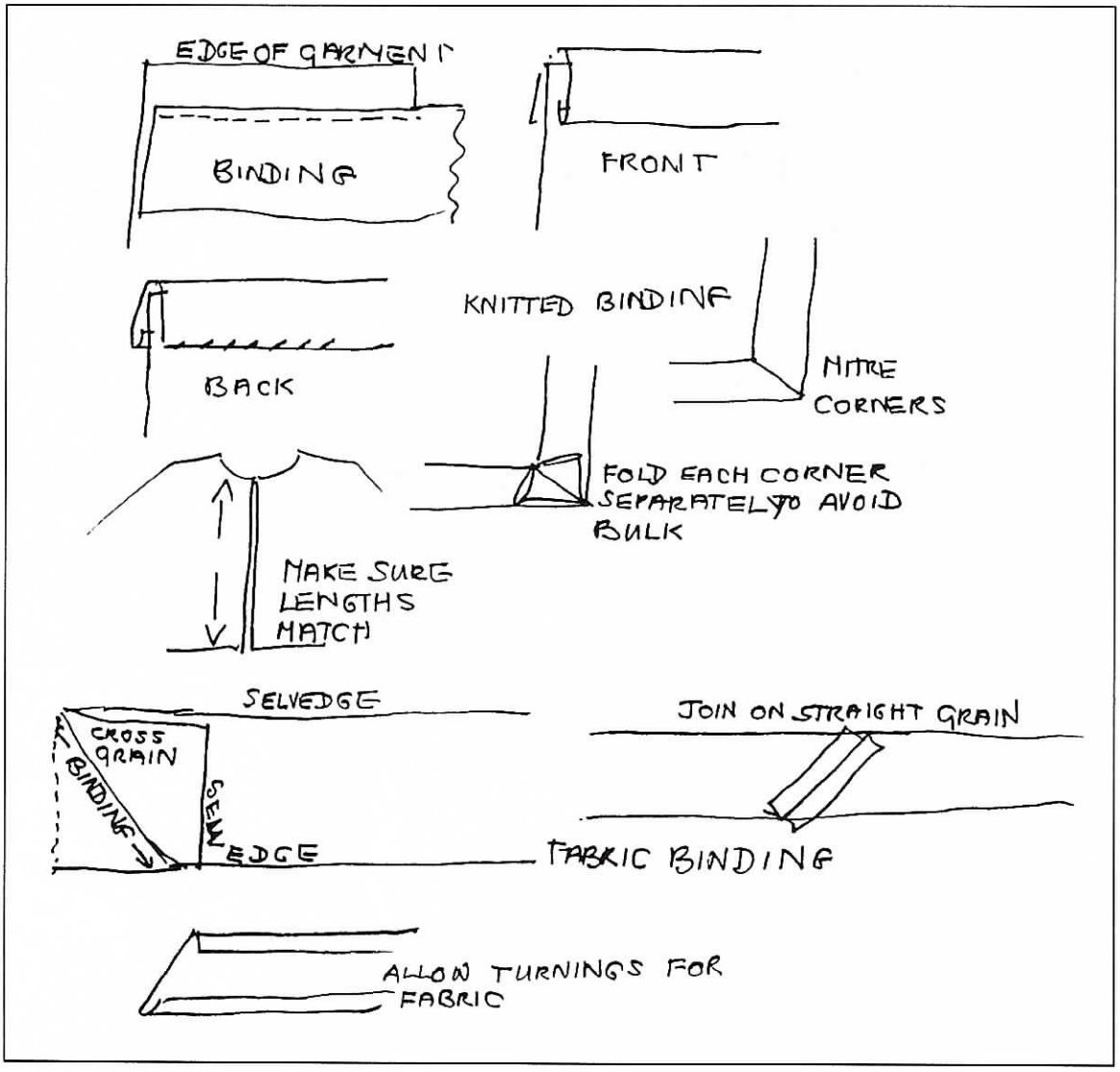
In spite of the enormous and sometimes quite daunting advances in knitting machines and computer technology, some things still depend on you, rather than on elaborate, often computerised techniques. For instance, don't ever forget that the look of your finished garment doesn't depend upon your machine alone, but what you can do with it.

One of the techniques very dear to my heart is binding the edges. It's a wonderful way of finishing and decorating at the same time, whether it is for pieces knitted to shape or (even easier) cut and sewn. Don't be frightened of it as it is very easy with a little care.

It particularly came to my notice recently, after binding edges successfully for years and hardly even thinking about how I do it, when I visited my friend Anne Durkan and in the course of conversation, she told me about a knitter she had met who had just finished making one of my patterns (China Rose) but who had had some trouble with the bound edges – so here is the secret (yes, my first one was awful but I got it right second time round!).

When you have knitted your garment, steam or press it according to yarn, just to flatten it. Make sure that you don't stretch the edges. You can block the pieces if you wish, but if you do, make sure also that you release the edges before the piece is QUITE dry and leave it until completely dry. This is because it will then find its own correct size and not be artificially stretched and jump back again if it gets wet through rain, spillage or washing.

Knit your binding and make sure that you knit enough. You can usually measure this while it's still on the machine as it almost always stretches when steamed. You can use plain knitting on its plain or purl side, full needle rib, Fair Isle or even double jacquard if you like.



Plain knitting is perhaps the easiest and the tension usually needs to be fairly snug and not too loose. Steam it well, allowing it to stretch lengthways, roll it up neatly and LET IT DRY.

Then, take the trouble to tack it to your edges. You can either tack it flat to the knitting or so that you can make a tiny seam as in dressmaking, but always fix it to the knitting so that half the width of the binding will be on each side of the fabric with the edge sandwiched between and wrapped in the binding. Make sure that you don't make the mistake of sewing it to the edge of the fabric to be bound or it

will be unsuccessfully floppy. You can sew the first edge by machine, but I prefer to backstitch it by hand, taking care to keep it straight.

Next, fold the binding over the edge of the knitting to the opposite side. You probably won't need to tack it but do if you're not sure. Slip stitch the second edge to your first row of stitching. If there are any corners mitre your binding as in the diagram.

You can use a corner to join your bands but it is also easy to graft the ends together on this small number of stitches, or you can make a tidy, small pressed-open seam and arrange it to come on a seam of the garment.

The one point you particularly want to watch is to make sure that you match the length of any edges meant to match. Measure the binding carefully to make quite sure – if the binding is hand-sewn, it's not too difficult to unpick it and put it right!

When you have finished all the sewing, give it a good steam (press if the yarn takes it) using a press cloth to make sure that it doesn't mark – and it all takes a lot longer to explain and sounds more complicated than it really is! Do try it.

Binding with knitted stripes is also very effective on conventional woven fabrics, but binding knitting with woven fabrics takes a little more care. Some bought braids and old fashioned petersham ribbon with a stretchable edge work beautifully as they can be stretched and shrunk to fit neatly round curves. (Try a millinery supplier's for the petersham ribbon if you can't find it in your local shop.)

Velvet binding looks lovely and velvet is very, very fashionable this year. Modern velvets can often be steamed fairly easily, but try a sample and, if it won't take it, steam your knitting and sew the velvet really carefully so that it won't need pressing. A heavy satin binding also looks great, especially on mohair, but don't overpress satin either, as it is easily marked.

All fabrics need to be cut at an exact angle of 45 degrees for maximum stretch. You can find this by making sure that the cut edge of the fabric is quite straight and folding it at an angle to meet the selvedge – a bit extravagant but worth it. If you need to join the binding, join it on the straight grain and stretch it before you sew it on and you do, of course, need to allow turnings on each edge.

Some plastic fabrics, including metallics, are marvellously good-tempered. If they have a jersey backing they can simply be cut straight the way of the stretch and don't need to be cut on the cross. Most of them can be pressed with a cool iron, but do try a sample first.

Leather and suede are gorgeous. It does help if you can get hold of washable leather (more expensive!) but don't ever mix an iron and snakeskin – it shrivels in seconds! You shouldn't use snakeskin anyway – they're beautiful, but a much endangered species – nor fur, stick to pretend ones. They look good and are easier to handle anyway.

Once you've made one garment you'll want to do another. Two layers of fabric bound together are great for coats and jackets and, with care, make completely reversible jackets if you use the same yarn, stitch and tension for each side. Generally you will be trying to make your edges straight and even and unstretched. However, you can also make a lovely flounced effect by stretching the edge of your knitting or, alternatively, gathering it in to your binding.

Binding is my favourite trim – great for camouflaging the less than perfect edge too – or for shortening a skirt!

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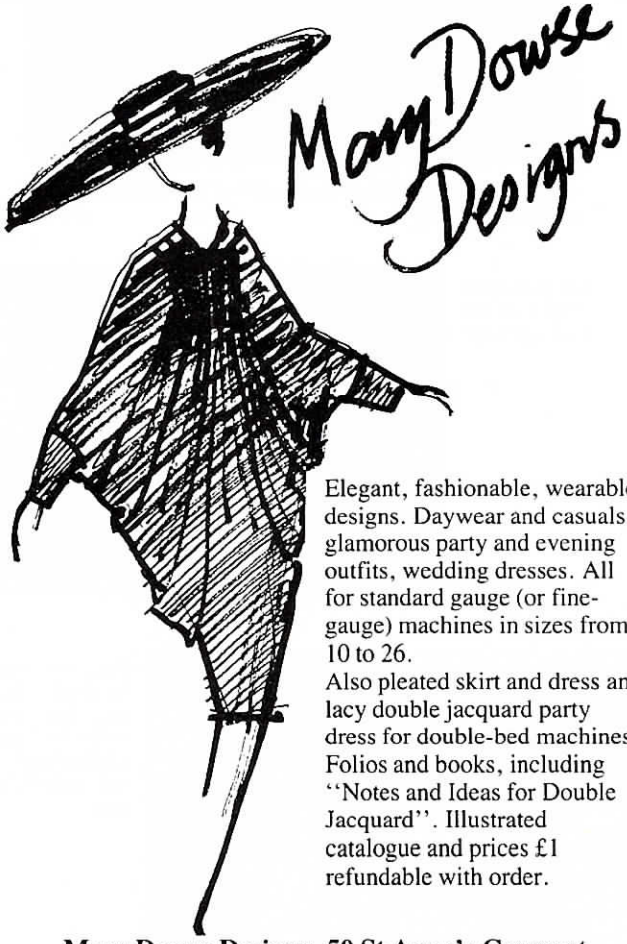

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WALLY SKELTON'S SHAWL

Reader Wally Skelton, one of the growing band of men discovering the pleasures and challenges of machine knitting, wrote to Anne earlier this year enclosing photographs of a shawl he had knitted. He said that for some time he had had a "yen" to create a lacy shawl using multi-colours and patterns and had spent many patient hours (during the very cold snap) making one.

Wally also sent a very comprehensive pattern of the shawl so, with winter approaching and bringing the possibility of another "cold snap", we thought other readers might like to pass the time as Wally did, knitting his lovely shawl.

The pattern and diagrams in his own style are reproduced courtesy of Wally Skelton, the lace punchcards courtesy of Brother UK Limited and a list of the abbreviations used can be found on page 3.

MULTI-COLOUR SHAWL 6

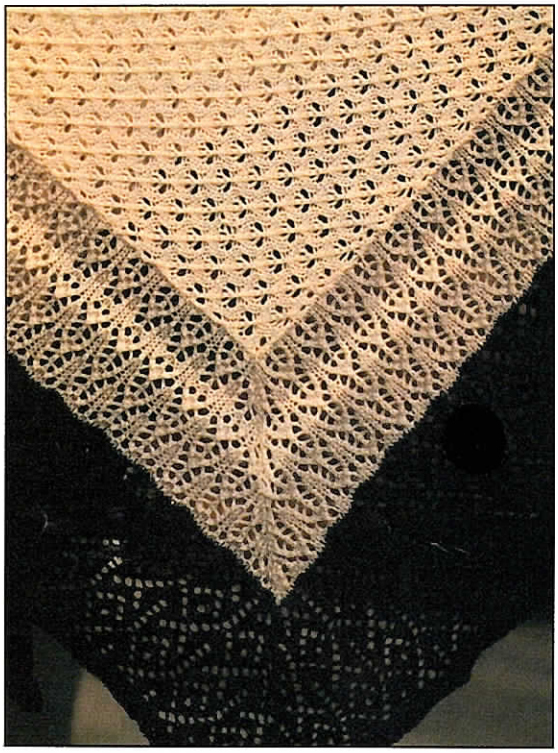
PATTERN RATING
I suppose I'm a relative beginner!

MACHINE
Any standard gauge punchcard machine with lace carriage.

MATERIALS
Forsell's Shamal 4-ply. (Yarn Guide No.11.)
Approximately 115 g in Llama.
Approximately 55 g in Smoke.
Approximately 185 g in Black.
Finished weight approximately 355 g.

PATTERN INFORMATION
Brother Normal Lace Card Numbers 437, 451, 460, at tensions in pattern. I used knit side as finished side. HAVE MUCH PATIENCE! The punchcards Wally used are reproduced courtesy of Brother UK Ltd. For further information about Brother punchcards and machines, please contact Brother UK Ltd, Shepley Street, Audenshaw, Manchester M34 5JD. Tel: 0161-330 6531.

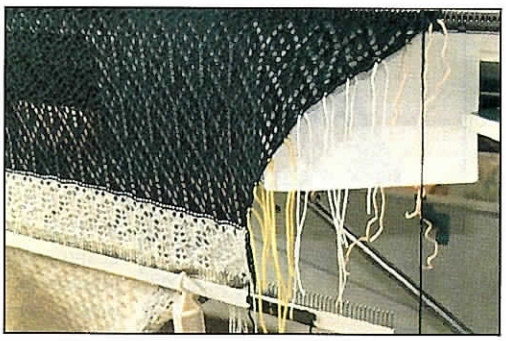
KNITTING NOTES
a) To give a neat edge: When increasing, bring empty N forward and place yarn into hook at carriage side. On side opposite carriage, bring empty N forward and share the end loop over end 2 Ns.
b) Weighting: Keep plenty of weights evenly spread and, especially at edges of knitting, move weights out to keep tension. On centre panel, after first row, grip knitting (2 sts) with a large bulldog clip for weight then add claw weight at say 10 sts; add weight hanger and weights as width increases.
c) Inner edge panels: When changing colour, hold down both loose ends of yarn. Knit next row then tie a knot to join both loose ends together close to the end needle.
d) Do watch out for dropped stitches as work progresses. Any missed will show up when knitting is finally stretched out to dry. I had three or four, but repairs are easy with knitting stretched out.

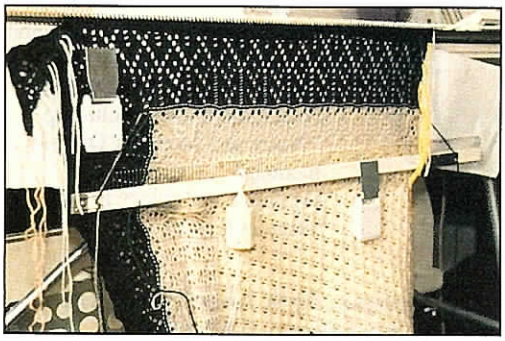


Three colours, three lace patterns and a neatly mitred seamless corner.

Designed by Wally Skelton

Contrast yarn marks all the pick-up rows.





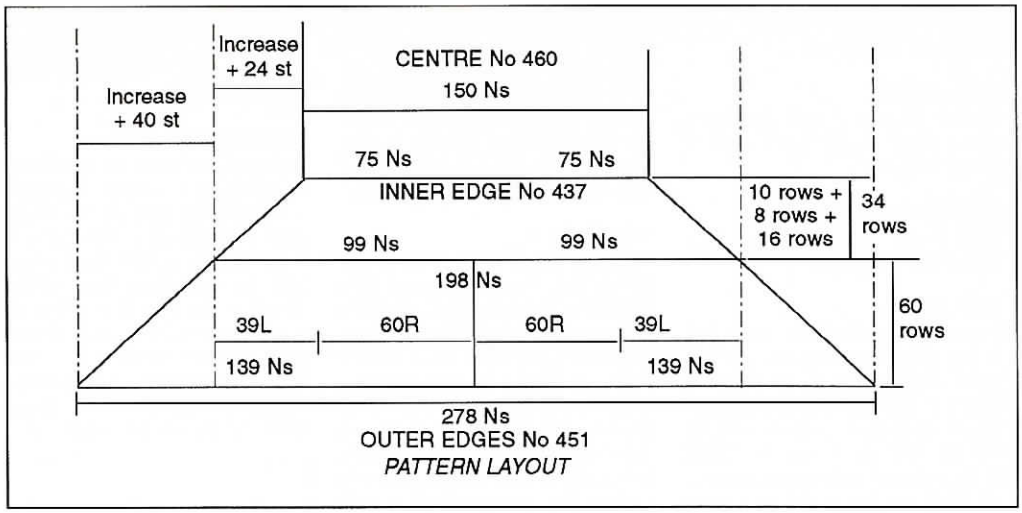
Pick up end stitches as you knit in order to join each panel to the previous one.

Wally Skelton's daughter tries on the finished shawl.

CENTRE PANEL

Knitted diagonally. Yarn - Llama. Lace card No 460 "N" Lace. Tension T7.

Insert card, lock on row 1. Set RC at 000, main carriage at the right. "E-wrap" 2 Ns, one either side of centre 0. K 2 rows st st (bulldog clip). Inc 1 st at beg of next 2 rows of st st. Move lace carriage L to R, release card, cont in lace. Cont knitting and inc 1 st at beg of each st st row to RC 190. You should now have 95 Ns L, 95 Ns R of centre 0 [190 Ns]. Move lace carriage then dec 1 st at beg of each st st row. Cont knitting to RC 379 (2 Ns). K 1 row and cast off.



PATTERN LAYOUT

INNER EDGE PANELS

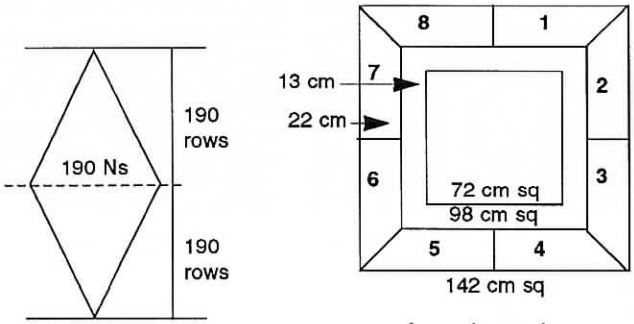
Yarns - Llama, Smoke. Lace card No 437 "N" lace. Tension T8.

1ST PANEL

Insert card, lock on row 1. Set RC at 000. Main carriage at the right. Push 75 Ns L and 75 Ns R of centre 0 [150 Ns]. With knit side of Centre Panel away from you, hang one diagonal edge evenly on to Ns, picking up loops at very edge of knitting. Put on hanger and weights. Using Smoke yarn, inc 1 st at each end by bringing forward Ns 76 L, 76 R and K 2 rows st st. Move lace carriage L to R to select pattern, release card and cont with lace. (Inc 1 st at both ends of rows 3, 5, 6, 7, 9, 10, 11, 13, 14, 15, 17, 18, 19, 21, 22, 23, 25, 26, 27, 29, 30, 31 and 33.) K 10 rows using Smoke yarn to RC 10. K 8 rows using Llama yarn to RC 18. K 16 rows using Smoke yarn to RC 34. You should now have 198 Ns. Change to contrasting WY. Mark Ns 1 L and 1 R of centre 0 [this will help later with pick-up]. K a few rows st st and remove from machine.

2ND PANEL

Reset card and lock on row 1. Set RC at 000. Main carriage at the right. Turn knitting anti clockwise [First Panel is now at the left]. Pick up 150 Ns again as for First Panel. Continue as for First Panel - but at left hand side only, pick up a loop from edge of previous Panel on every st st row.



Approximate sizes

38 ►

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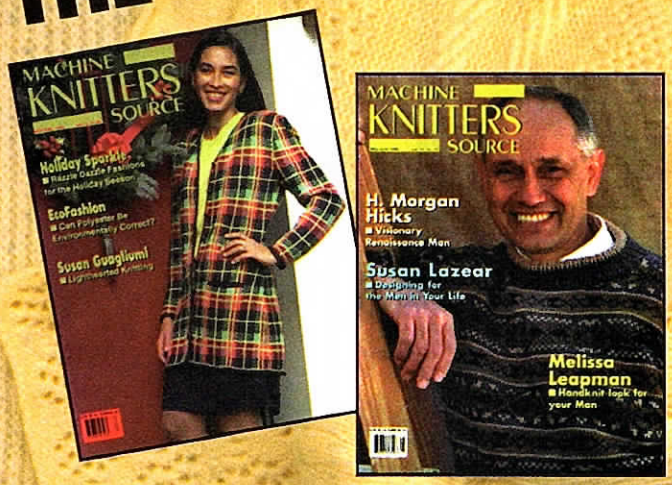

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3RD PANEL
Repeat of 2nd Panel.

4TH PANEL
Similar to 2nd Panel. But now, pick up a loop at each end of every st st row.

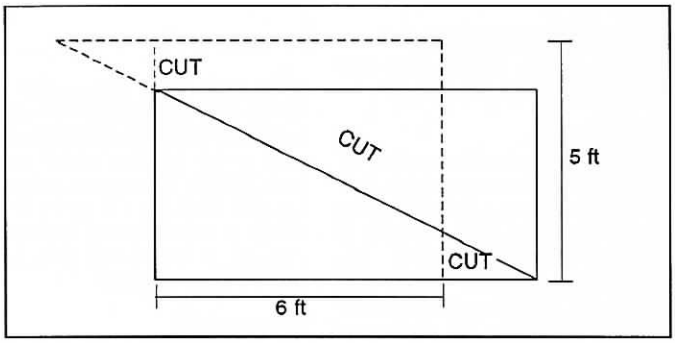
OUTER EDGE PANELS
Yarn Black. Lace card No 451. Tension T8 "N" lace.

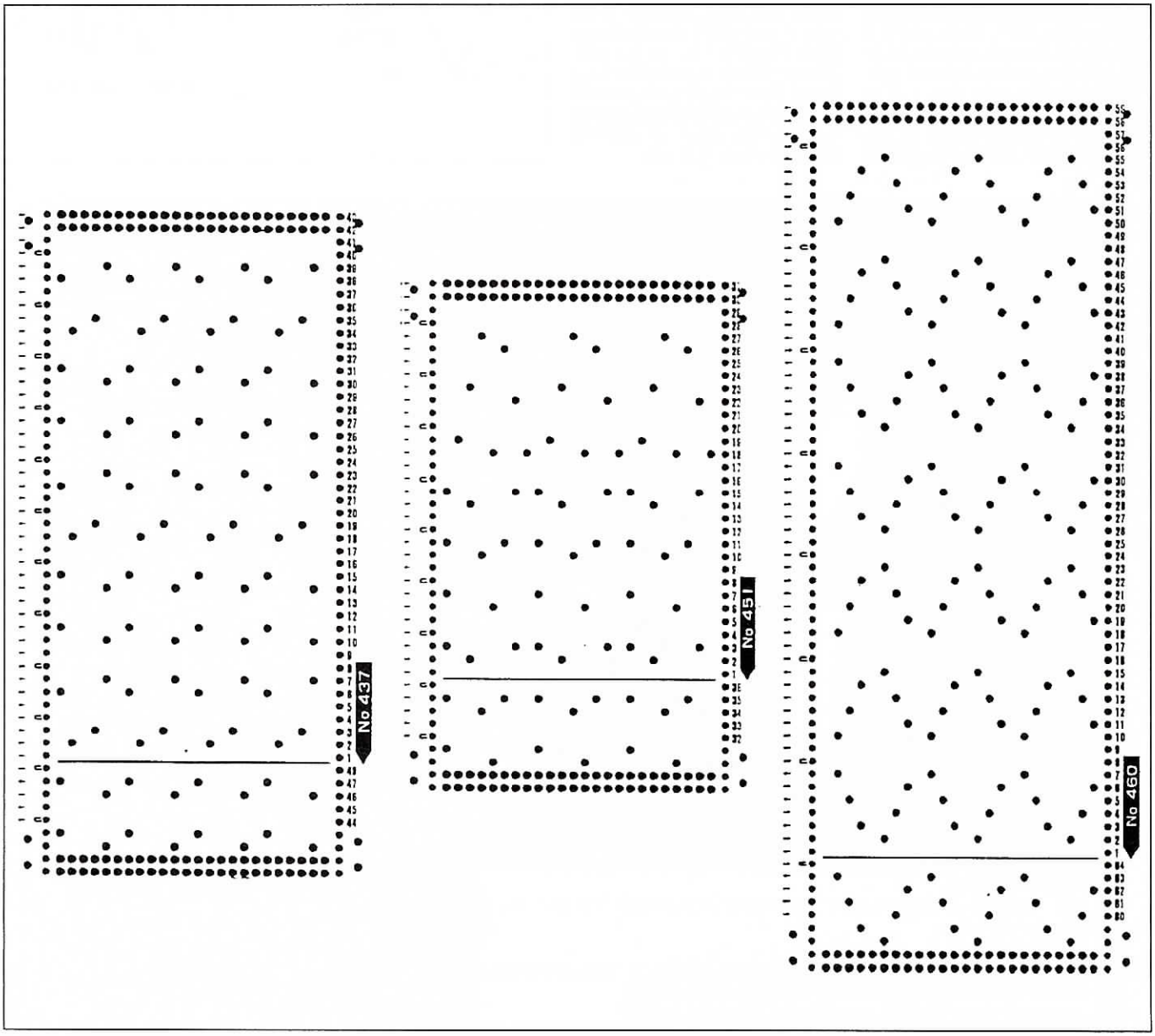
1ST PIECE
Insert card and lock on row 1. Set RC at 000. Main carriage is at the right. Push 60 Ns L, 39 Ns R of centre 0 [99 Ns]. With knit side of Shawl away from you, re-hang 99 sts at right-hand side of Shawl back on to Ns, remove one marker at left-hand side. Put on hanger and weights, inc 1 st at right-hand side by bringing forward N 40, K 1 row. Inc 1 st at right-hand side, K 1 row. Move lace carriage from left to right to select, release card and cont with lace. Inc 1 st at right-hand side only on rows 3, 5, 7, 8, 9, 11, 13, 14, 15, 17, 19, 20, 21, 23, 25, 26, 27, 29, 31, 32, 33, 35, 37, 38, 39, 41, 43, 44, 45, 47, 49, 50, 51, 53, 55, 56, 57 and 59. As work progresses place a short piece of marker yarn [contrast colour] on each end needle of rows 4, 10, 16, 22, 28, 34, 40, 46, 52 and 58. These will help later to identify pick-up rows. Knit to RC 60. Cast off very loosely to give flexible edge. Do not remove WY until all outer pieces are knitted.

2ND PIECE
Reset card and lock on row 1. Set RC at 000. Main carriage at right hand side. Push 39 Ns L, 60 Ns R of centre 0 [99 Ns]. With knit side of Shawl away from you and First Piece of edging at left-hand side, re-hang 99 sts at left-hand side of Shawl back on to Ns. [N 60 will match one of the markers.] Bring forward N 40 at left-hand side and pick up first st from edge of First Piece. K 1 row. Inc 1 st at left-hand side and also pick up next st from edge of First Piece. K 1 row. Move lace carriage left to right to select, release card and cont in lace. Cont to pick up the next st from First Piece at the left hand side on every row of st st. Also, inc 1 st at left-hand side only on rows 3, 5, 7 and so on as for First Piece. Also, as work progresses, transfer the markers from left-hand side to right-hand side on rows 4, 10, 16 and so on as for First Piece. K to RC 60 and cast off very loosely.

3RD PIECE
Proceed generally as 2nd Piece. Push 60 Ns L, 39 Ns R of centre 0. By now I'm sure you've got the idea. Proceed to Panel Piece No 8, picking up at both ends of knitting to complete the "circle". Remove WY. Check to repair any dropped stitches. Darn in all loose ends of yarn. Rinse out in tepid water containing fabric softener. Squeeze and shake out excess water. Mark out with a few pins, a square of approximately 142 cm on drying board. Gently stretch out and pin at the four corners, then halfway down each side, then in between and so on, until pins are approx 7 or 8 cm apart. Leave to dry completely before removing.

PLEASE NOTE:-
My drying board is 32 mm thick polystyrene sheet available size 8 ft x 4 ft from builder's merchants. If cut diagonally and moved, this gives 6 ft x 5 ft overall (or even 5 ft 4 in square). Tape the underside edges of the joint firmly together and cover with an old sheet.





COMPETITION RESULT

SINGER SYSTEM 9000

That was the superb prize offered to the winner of our competition in the May 1996 issue and it came complete with a colour TV as monitor, making a total package worth £2,500! Normally we just announce the result of our competitions but this time we received such a charming letter from winner, Pat Baggott, that we thought we'd let her say in her own words, how it feels to land a star prize!

"It's absolutely fabulous" is the only way to describe the wonderful Singer 9000 which was offered as the prize in the competition sponsored by Woolley Soft Ware in the May 1996 issue of your wonderful magazine. I know just how marvellous it is as I am the lucky person who won it.

It was delivered to my home by Sue Woolley and Terry Cotton. They were brilliant; they set the machine up and talked me through "the system". Sue gave me a very comprehensive lesson and left me some videos. She must have known I couldn't take it all in at one go, but I'm working on it with the aid of those videos and much trial and error.

I am hoping to have my first garment completed very soon. Knitting is something which has to be put to one side when grandchildren are staying but they've gone home now, so the knitting machine is in full swing again.

Many, many thanks to you all at *MKM* for a great magazine and a BIG THANK YOU to Sue and Terry for donating such a great prize for your competition.

Yours very sincerely,
Pat Baggott
(The proud owner of the Singer 9000)

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SILVER SCENE

SILVER REED LK 150

After all the hi-tech pieces of equipment we've looked at recently, I thought it was time to go to the other extreme. Over the next few months, we'll be playing around with the Silver Reed LK 150, a machine that doesn't even have a punchcard patterning system to its name.

Maggie Dyke

This is probably the prettiest knitting machine you'll ever see in your life. It's all pink and grey and cream and looks positively cuddly! It's mostly made of very hard-wearing plastic and is an ideal beginner's machine because it's so simple to use. Apart from that, the gauge - 6.5 millimetres - makes it a perfect budget-priced machine for knitters who only want to venture into the world of double knitting yarns occasionally. Having said that, the term double knitting includes some wonderful mohairs, cottons and all manner of fancy effect yarns to which the standard gauge machine just doesn't really do justice.

The patterning system on the LK 150 is quite basic, which gives you the perfect opportunity to really "get in amongst the knitting" and make all sorts of hand manipulated patterns, which can be further embellished by embroidery after knitting. The LK 150 will knit stockinet, plating, tuck and slip, plus handworked cables, garter stitch and both plain and fashion lace. The KR 11 electronic knit contour which we looked at over the last few months plugs into the row counter on the LK 150, so there's no problem finding garment patterns. You can use either your own original ideas, or find shapes you like in magazines, and simply draw those on to the blank sheets of knit contour paper provided.

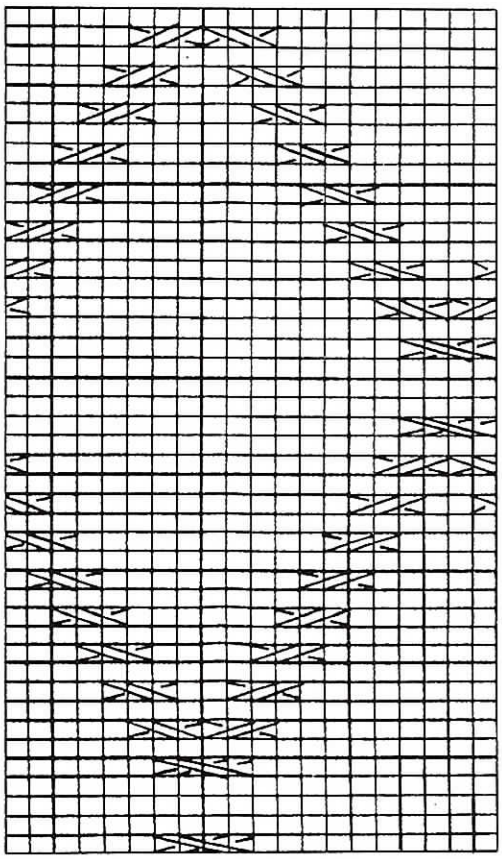
This month all the samples are made on the basic machine as it comes out of its box and over the next few months (all being well and with a following wind) we'll start adding the accessories which are available and see what we can get up to . . .

All the ideas shown here can of course be made on any gauge of machine by changing the thickness of yarn. I've used Forsell's Pure New Wool Double Knitting for the majority of the samples. The LK 150 loves it and the colour range you can choose from is stunning.

Sample One is a very simple tuck stitch pattern, interspersed with hand embroidered flowers which were added after knitting. The flower heads use a slightly unusual technique, Swiss darning, which makes a plain stitch, done on the purl side of the knitting. The stems are (appropriately enough!) stem stitch and the leaves are lazy daisy stitch.

To make the tuck stitch fabric, push needle 9 at the left and needle 11 at the right of centre 0 and every following 20th needle, to D position. With both the Russell and side levers set back, knit three rows. * Push the D position needles to C position and push the adjacent needles on either side to D position. Knit three rows. Push the D position needles to C position and push the original needles to D position. Knit three rows, then push the D position needles to C position. Knit eight rows. Push the first needle to the right of centre 0 and every fol-

Sample Three - Cables

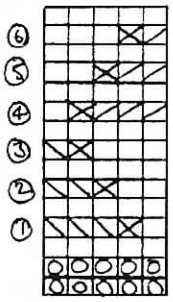


= Use 1 single ended and 1 double ended transfer tool. Replace 2 left hand stitches first

= Use 1 single ended and 1 double ended transfer tool. Replace right hand stitches first

= Use 2 double ended transfer tools. Replace right hand stitches first

Sample Four



= Garter Stitch

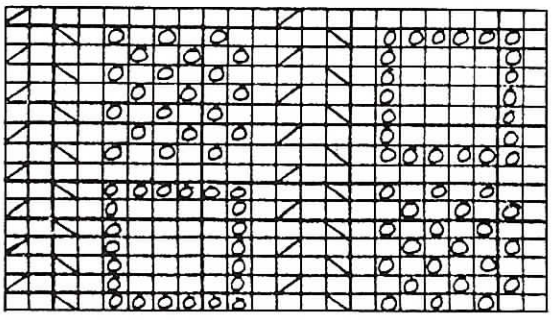
= Transfer stitch to the left

= Transfer stitch to the right

Use triple ended transfer tool on rows 1 and 4, double ended on rows 2 and 5 and single ended on rows 3 and 6

= Leave empty needle in B position

Sample Five



= Transfer stitch to the right and leave empty needle in B position

= Transfer stitch to the left and leave empty needle in B position

= Garter Stitch

lowing 20th needle to D position and knit three rows *. Repeat from * to * throughout.

Sample Two is plating, using two ends of Forsell's Pure New Wool 4 Ply, one end of Cream and one end of Soft Blue. The Cream goes in Feeder One (the main yarn feeder), with the Soft Blue in Feeder Two, the plating yarn feeder. Plating is a method of using two colours or textures of yarn together. If you just put two ends of yarn in the main feeder, the colour on the surface keeps changing from one to the other. Plating keeps them under control, with whichever yarn is in Feeder Two dominating on the purl side and the yarn in Feeder One dominating the plain side. Making a tuck stitch pattern in plating brings the plain side colour to the purl side when the tucked stitches are knitted in.

To make the fabric for Sample Two, every 10th needle is brought to D position, with both the side and Russell levers back. Knit two rows. * Push the D position needle to C position and bring the needle immediately to the right to D position. Knit two rows and repeat from * four more times (six times in all). Repeat from the beginning.

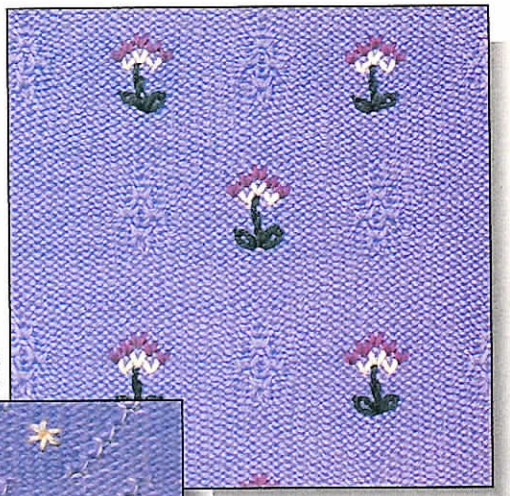
The remaining samples caused me far more grief when it came to doing the instructions than knitting them! I can sit playing at a knitting machine quite happily for hours on end, but life isn't quite so simple when I have to write down what I did! I started by doing written instructions, but gave up when I reached Chapter 14 on the first sample and decided that diagrams were the way to go.

The only problem is that the diagrams take up so much room that I haven't got as much space to waffle on as usual . . .

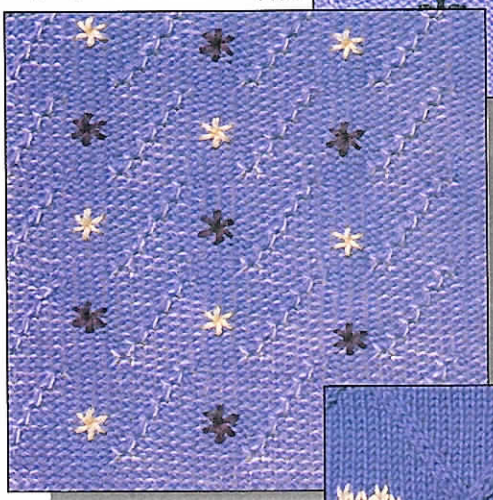
One quick point before I finish though - every needle on the LK 150 has a little roller on the needle butt. These are in blocks with pink tops or grey tops. The brilliant thing about them (apart from the fact that they make the carriage glide more smoothly across the machine) is that these will come off. The advantage of this is that you can use them to mark needles - for example, which needles should come forward to make tucks, or where the cables should be made and so on. Having swapped the needle rollers around to the setting you want, it's easy to select the correct needles for the pattern you are making.

Just before I go and leave you with the diagrams for the remaining samples, I just thought I'd let you know that next month, we will be having a quick look at the AG 10, which is the Intarsia Carriage for the LK 150. Also, we'll see how the KR 11 Knit Contour can make it even easier to use.

SAMPLE ONE

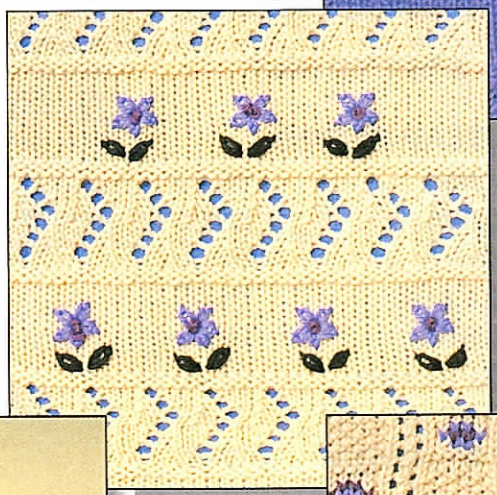


SAMPLE TWO

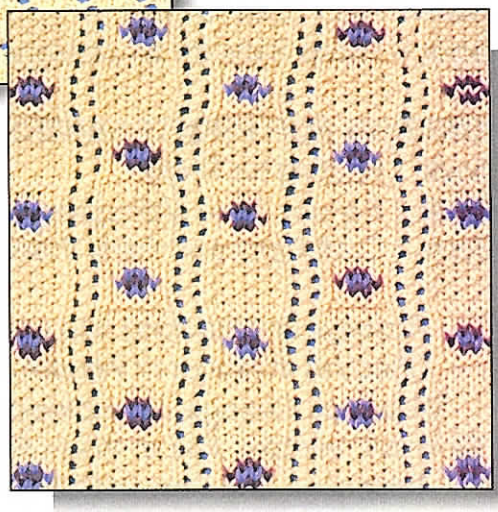


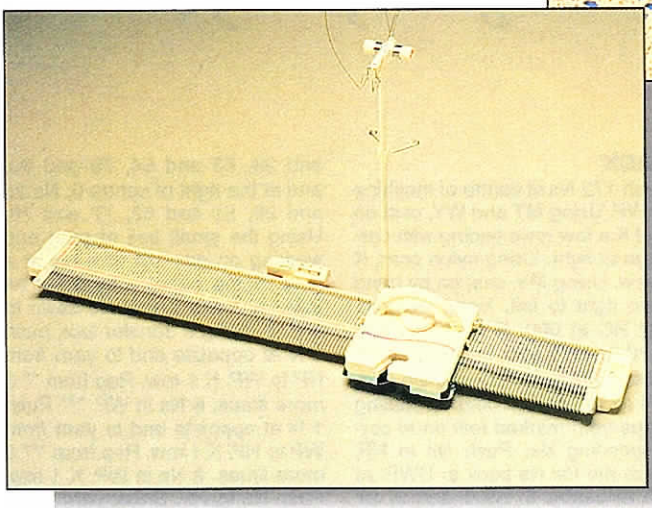
SAMPLE THREE

SAMPLE FOUR



SAMPLE FIVE





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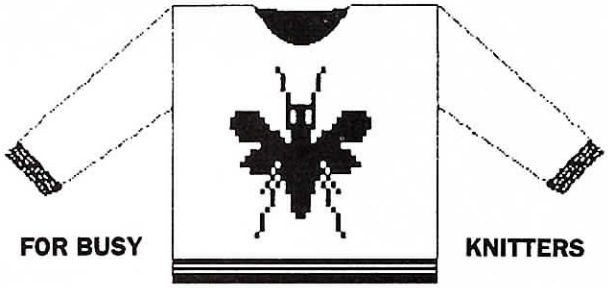

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LONG AND LACY 7

PATTERN RATING
*** For fairly experienced knitters.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

MATERIALS
Yeoman Sport 4-ply. (Yarn Guide No.11.)
2 x 500 g cones in Birch (MY).
9 buttons.

GARMENT WEIGHT
Finished garment in first size weighs 550 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone: 0116-240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 114 [124] cm, 45 [49] in.
Length to shoulder 70.5 cm, 28 in.
Sleeve seam 40 cm, 16 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION
30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming including on bubbles.
c) Wind off a small ball of yarn for bubbles.

CHAIN STITCH CAST-ON
Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at right of first needle, bring latch tool up between first and second needles at right and hook yarn over first needle. Pull through loop. Repeat across the row. Placing loop from latch tool on to last needle. Push needles to UWP.

Designed by Mary Smith

BACK
Push 172 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MY, cast on by hand from right to left. Hang weights. Set RC at 000. K 24 [34] rows. Cont in hem and bubble patt as folls:- * Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Push Ns to HP. Push the foll Ns back to UWP. At left of centre 0, Ns 1 and 2, 27 and 28, 53 and 54, 79 and 80, and at the right of centre 0, Ns 25 and 26, 51 and 52, 77 and 78. Using the small ball of yarn and working on one set of 2 Ns at a time, K the bubbles by hand as folls:- K 1 row taking Ns down to WP. ** Using a transfer tool, push 1 N at opposite end to yarn from HP to WP. K 1 row. Rep from ** 3 more times. 6 Ns in WP. *** Push 1 N at opposite end to yarn from WP to HP. K 1 row. Rep from *** 3 more times. 2 Ns in WP. K 1 row. Push Ns to HP. Break yarn. Cont

along the row until all sets of 2 sts have bubbles. Push all Ns from HP to UWP. K 1 row. Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns ****. K 25 rows. ***** Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Push Ns to HP. Push the foll Ns back to UWP. At left of centre 0, Ns 14 and 15, 40 and 41, 66 and 67, and at the right of centre 0, Ns 12 and 13, 38 and 39, 64 and 65. Work the bubbles as before over each set of 2 Ns in UWP. Push all Ns from HP to UWP. K 1 row. Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns ******. K 25 rows *******. Rep from * to ******* twice more, then from * to ****** once. K 24 [34] rows. RC shows 295 [315]. Using MT+4, K 1 row. Cast off with a latch tool.

LEFT FRONT

Work as for Back to *******, then from * to ****. K 10 rows. RC shows 111 [121].

SHAPE FRONT EDGE

Push 6 Ns at left to HP on next and foll 7 alt rows. 124 Ns rem in WP. Place marker at each end of Ns in WP. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Push Ns to HP. Push the foll Ns back to UWP. At left of centre 0, Ns 14 and 15, and at the right of centre 0, Ns 12 and 13, 38 and 39, 64 and 65. Work the bubbles as before over each set of 2 Ns in UWP. Push 124 Ns at right from HP to UWP. K 1 row. Push 6 Ns at left to HP. Place marker at each end of Ns in WP. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 2 rows. Push 6 Ns at left to HP on next and foll 5 alt rows, K 1 row. RC shows 149 [159]. Push Ns from HP to UWP. Using MT+4, K 1 row. Cast off with a latch tool.

RIGHT FRONT

Push 172 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MY, cast on by hand from left to right. Hang weights. Set RC at 000.

SHAPE FRONT EDGE

Push 90 Ns at left to HP. K 2 rows. Push 6 inside Ns from HP to UWP on next and foll 5 alt rows, K 1 row. 118 Ns rem in WP. Cont in hem and bubble patt as folls:- Place marker at each end of Ns in WP. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Push Ns to HP. Push the foll Ns back to UWP. At left of centre 0, Ns 1 and 2, 27 and 28, and at the right of centre 0, Ns 25 and 26, 51 and 52, 77 and 78. Work the bubbles as before over each set of 2 Ns in UWP. Push 124 Ns at right from HP to UWP. K 1 row. Place marker at each end of Ns in WP. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 1 row. Push 6 inside Ns at left from HP to UWP on next and foll 7 alt rows, K 9 rows. RC shows 48. Work as for Back from ***** to *******, then from * to ******. K 24 [34] rows. RC shows 149 [159]. Using MT+4, K 1 row. Cast off with a latch tool.

SLEEVES

Push 80 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MY, cast on by hand from right to left. Hang weights. Set RC at 000. K 24 rows. Cont in hem and bubble patt as folls:- * Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Push Ns to HP. Push the foll Ns back to UWP. At left of centre 0, Ns 7 and 8, 33 and 34, and at the right of centre 0, Ns 19 and 20. Work the bubbles as before over each set of 2 Ns in UWP. Push all Ns from HP to UWP. K 1 row. Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns **. K 25 rows. Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Push Ns to HP. Push the foll Ns back to UWP. At left of centre 0, Ns 20 and 21, and at the right of centre 0, Ns 6 and 7, 32 and 33. Work the bubbles as before over each set of 2 Ns in UWP. Push all Ns from HP to UWP. K 1 row. Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 25 rows ***. Rep from * to *** once more, then from * to ** once. K 24 rows. RC shows 193. Using MT+4, K 1 row. Cast off with a latch tool.

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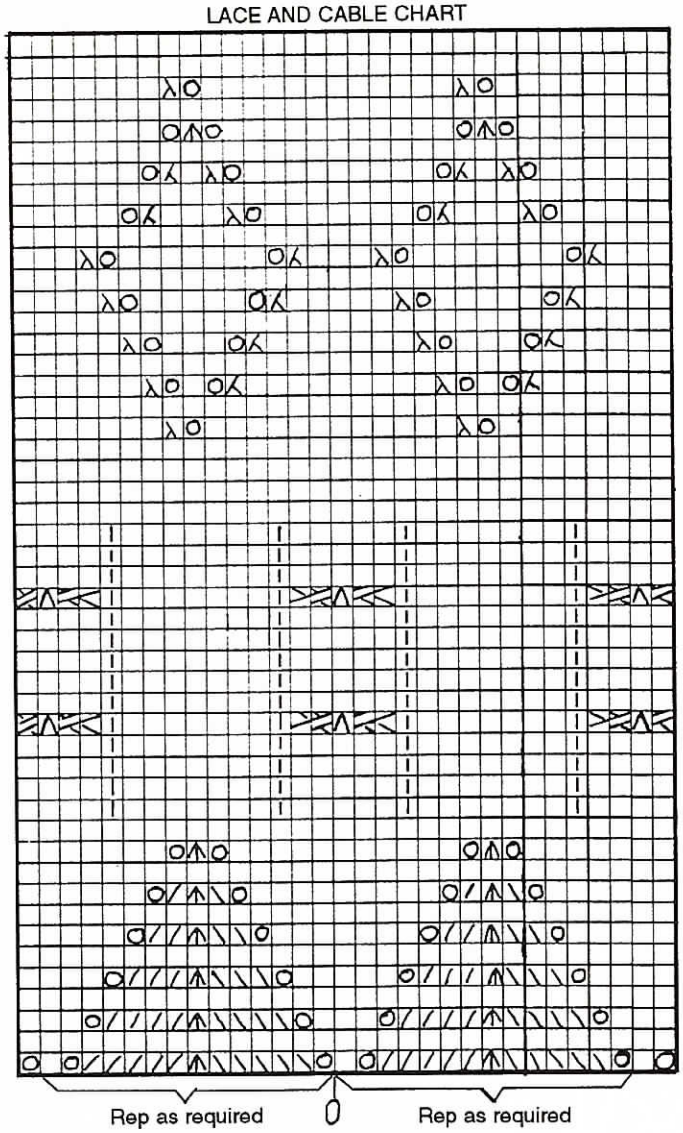
LACE AND CABLE CHART



KEY

= Transfer st at left on to N at right, leaving empty N in WP

= Transfer st at right on to N at left, leaving empty N in WP

= Transfer outside sts on to centre N, leaving empty Ns in WP

= Drop st and pick up as for ribbing

= Remove centre st on to a st holder. Cross 2 sts at left in front of 2 sts at right, then replace st from transfer tool on to centre N

= Transfer adjacent sts on to centre N, then move remaining sts 1 N in, leaving empty Ns in WP

STRIPED FISHERMAN'S RIB 8

Designed by *Joy Golding*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Passap/Pfaff Duomatic 80 with Deco and E6000 machines.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
2 x 500 g cones in Chocolate (Col 1).
1 x 500 g cone in Black (Col 2).
1 x 500 g cone in Warm White (Col 3).

GARMENT WEIGHT
Finished garment in second size weighs 605 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Tel: 01282 779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 97 [102, 107] cm, 38 [40, 42] in.
Actual size 105 [109, 114] cm, 41½ [43, 45] in.
Length to shoulder 72 cm, 28½ in (adjustable).
Sleeve seam 50.5 cm, 20 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

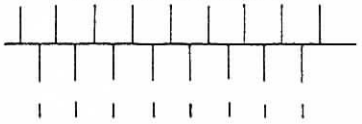
TENSION
80 stitches on front bed to 38 cm and 100 rows to 22 cm, measured over pattern. Set lock on N/FX and Deco on setting 2 (E6000 on N/KX). (stitch size setting approximately 4¾/4¾).

For perfect results, please check your tension carefully.

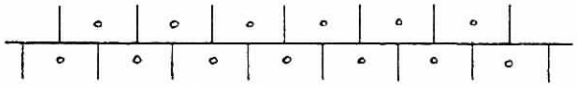
KNITTING NOTES
a) Before knitting prepare any punchcard or reader sheets needed from the charts provided. Note that pattern as shown, may have to be repeated until the card is a suitable length for knitting.
b) Remember to bring a pusher out of the blocking rail for every stitch increased on front bed.
c) For this pattern, RC refers to the RC on the lock, not on the console.

STRIPE PATTERN
K 22 rows Col 1, 2 rows Col 2, 2 rows Col 3 and 2 rows Col 2. These 28 rows form pattern.
(Auto-colour users:- Wind off a second ball of Col 2 and thread through feeder 4, set Auto-colour to 4 colour rotation).

NEEDLE DIAGRAM 1



NEEDLE DIAGRAM 2



E6000 PROGRAM
Prog - ENT
Erase - ENT
Cast on - 2 - ENT
All st patt - NO
St patt A - Dot - ENT
Read st patt A.
Alter - NO
Knit Tech - Dot - ENT
Read Tech card.
Test - NO
All st patt - ENT
Form - NO
Continue as usual to end of program.

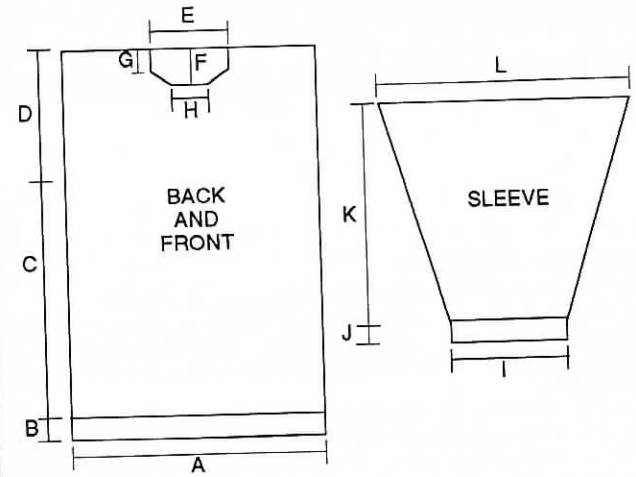
BACK AND FRONT ALIKE
Handle down. Orange strippers. Set up 112 [116, 122] Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP as Diagram 1 for full needle rib. Arrange pushers under every front bed needle in WP. (E6000 - cast-on 2.) Set RC at 000. Set lock on N/N and ss to 3/3. Using Col 1, K 1 row. Set lock on CX/CX and ss to 3¼/3¼, K 2 rows. Set lock on N/N and ss to 3½/3½, K 37 rows. RC shows 40. Place Card Reader at centre of machine. Insert card into holder and set to 0. Program card with Deco and clip Deco to lock (E6000 - st patt A). Set RC at 000. Set lock on N/FX and Deco on setting 2 (E6000 - N/KX) and ss to 4¾/4¾. Cont in stripe patt, K 174 rows. Adjust length at this stage, if required. Place marker at each end. Set RC at 000. K 123 rows. Set lock on N/N, K 1 row. Place marker at each side of centre 36 sts on front bed. Cast off.

SLEEVES
Handle down. Orange strippers. Set up 54 Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP as Diagram 1 for full needle rib. Arrange pushers under every front bed needle in WP. (E6000 - cast-on 2.) Set RC at 000. Set lock on N/N and ss to 3/3. Using Col 1, K 1 row. Set lock on CX/CX and ss to 3¼/3¼, K 2 rows. Set lock on N/N and ss to 3½/3½, K 27 rows. RC shows 30. Place Card Reader at centre of machine. Insert card into holder and set to 0. Program card with Deco and clip Deco to lock (E6000 - st patt A). Set RC at 000. Set lock on N/FX and Deco on setting 2 (E6000 - N/KX) and ss to 4¾/4¾. Cont in stripe patt, shape sides by inc 1 st on each bed at each end on next and every foll 6th row until there are 112 sts on front bed. K until RC shows 205. Adjust length at this stage, if required. Set lock on N/N, K 1 row. Cast off.

NECKBAND
(No electronics needed.) Handle up. Orange strippers. Set up 145 Ns on front bed at centre of machine in WP with extra N at right. Push corresponding Ns on back bed to WP. Arrange Ns for 1x1 rib as Diagram 2. Set RC at 000. Set lock on N/N and ss to 3¼/3¼. Using Col 1, K 1 row. Set lock on CX/CX, K 2 rows. Set lock on N/N, K 6 rows. Set ss to 3/3, K 6 rows. Set ss to 2¾/2¾, K 6 rows. Set lock on GX/N, K 1 row (fold row). Set lock on N/N, K 6 rows. Set ss to 3/3, K 6 rows. Set ss to 3¼/3¼, K 5 rows. Transfer sts from back bed to front bed. Change to black strippers. Set lock on GX/N and ss to 6¼, K 1 row. Using WY, K a few rows and release from machine.

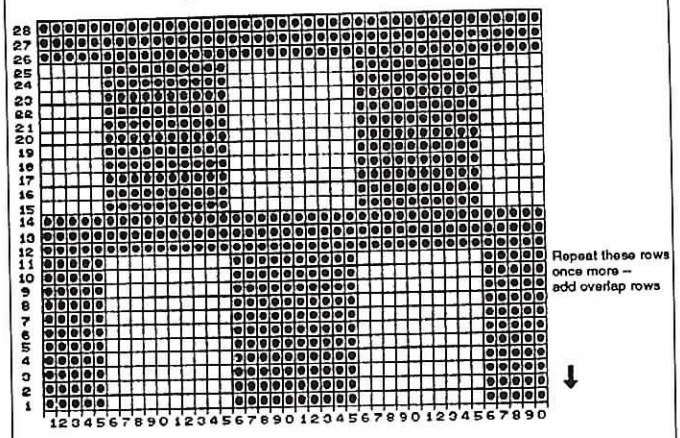
PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Draw a neckline shape on front using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to within 1.5 cm, ½ in of stitching to form neck curve. Join shoulder and neckband seams. Pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in Col 1. Fold in half and catch down on inside, enclosing the cut edge. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give final light steam.

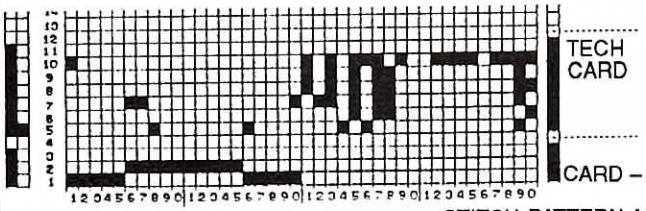


A = 53.5 [55.5, 58] cm
B = 7 cm
C = 38 cm
D = 27 cm
E = 17 cm
F = 9.5 cm
G = 4.5 cm
H = 8.5 cm
I = 26 cm
J = 5.5 cm
K = 45 cm
L = 53.5 cm

DECO CARD DESIGN GRAPH



SELF DRAWN READER SHEET



STITCH PATTERN A

BACK WELT

Push 171 [195] Ns at centre of machine to WP with extra N at right. * Cast on using Chain Stitch Method (see Knitting Notes). Set RC at 000. Hang weights. K 1 row. Cont in lace and cable patt from chart. K 49 rows. Cont in st st. K 4 rows. Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 1 row. Place marker at each end. K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Using WY, K a few rows and release from machine, leaving empty Ns in WP *. With K side of Back facing, pick up 171 [195] sts along lower edge and place on to Ns. With P side of Welt facing, replace sts on to same Ns. Unravel WY. Using MT+4 and MY, K 1 row. Cast off with a latch tool.

FRONT WELTS

Push 85 [97] Ns at centre of machine to WP with extra N at right. Work as for Back Welt from * to *. With K side of Front facing, pick up 85 [97] sts along lower edge and place on to Ns. With P side of Welt facing, replace sts on to same Ns. Unravel WY. Using MT+4 and MY, K 1 row. Cast off with a latch tool.

CUFFS

Push 59 Ns at centre of machine to WP with extra N at right. Work as for Back Welt from * to *. With K side of Sleeve facing, pick up 59 sts along lower edge gathering evenly and place on to Ns. With P side of Cuff facing, replace sts on to same Ns. Unravel WY. Using MT+4 and MY, K 1 row. Cast off with a latch tool.

FRONT BORDER

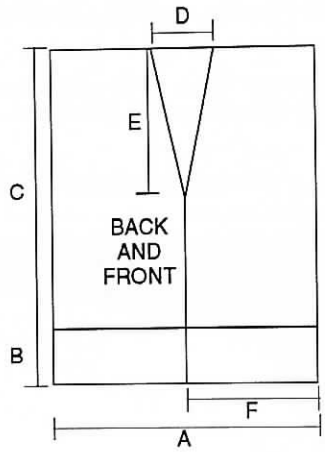
With carriage at right and using MY, cast on 19 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–2/MT–2, K 4 rows. * Counting from left edge, make a buttonhole over 9th and 10th Ns. K 20 rows. Rep from * 7 more times. Make another buttonhole over same Ns as before. RC shows 164. K 456 rows. RC shows 620. Cast off.

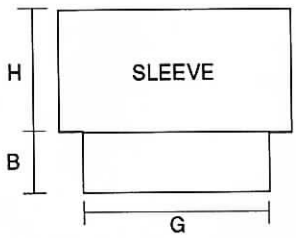
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves matching centre hems to shoulder seams. Join side and sleeve seams. Sew on front border. Finish buttonholes and sew on buttons to correspond. Place a thin needle inside hems and pull gently to pull hems into shape.





A = 57.5 [62.5] cm
B = 13.5 cm
C = 57 cm
D = 14.5 cm
E = 30 cm
F = 29 [31.5] cm
G = 38 cm
H = 26.5 cm

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CHRISTMAS WRAPPING 9

Designed by Maggie Andrews

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in White (MC).
A small amount in Red (A) and Green (B).
Red and Green sewing thread.
Polyester stuffing.
20 cm x 12.5 cm (8 in x 5 in) Vilene interfacing for heavy weight fabrics.
Jones Tones fabric paint for tree decorations (these can be embroidered, if preferred).
Small round Red sequins and a Gold star sequin.

GARMENT WEIGHT
Finished garments in first size weigh 105 g sweater, 90 g scarf.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU or telephone 01282 779811. If you have problems obtaining Vilene, contact Vilene Retail, PO Box 3, Greetland, Halifax, West Yorkshire HX4 8NJ.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.
Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.
Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13½ [15, 16, 17, 18½] in.
Sleeve seam 22.5 [25, 30, 32.5, 35] cm, 9 [10, 12, 13, 14] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash, dry and iron swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garments.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Brother electronic machines, place pattern over centre 0.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
f) The designer recommends using the method given in this pattern for the neckband of all children's knitwear. The neckband will have enough ease to go on very comfortably, but will be small and neat when worn. Standard gauge punchcard or electronic machine with Plating attachment. Designer used a Brother 965i.

SWEATER

BACK
With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 22 rows. Transfer sts for st st *. Set RC at 000 **. Using MT, K 62 [74, 84, 92, 100] rows. Place marker at each end. K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS
Cast off 9 [10, 11, 9, 10] sts at beg of next 6 [6, 6, 8, 8] rows. Using WY, K a few rows over rem 34 [36, 38, 40, 40] sts and release from machine.

FRONT
Work as for Back to **. Insert card and lock on first row. Set for single motif over centre 24 Ns. Using MT, K 18 [22, 30, 32, 40] rows. Release card and cont in Fair Isle. K 10 rows MC/A and 34 [42, 44, 50, 50] rows MC/B. RC shows 62 [74, 84, 92, 100]. Place marker at each end. K 16 [8, 6, 0, 0] rows MC/B. RC shows 78 [82, 90, 92, 100]. Remove card. Cont in st st and MC. K 18 [24, 30, 34, 38] rows. RC shows 96 [106, 120, 126, 138].

SHAPE NECK
Push 49 [54, 59, 64, 68] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 12 rows. 27 [30, 33, 36, 40] sts. K 5 [9, 9, 13, 13] rows.

SHAPE SHOULDER
Cast off 9 [10, 11, 9, 10] sts at beg of next and foll alt row, K 1 row.

4TH AND 5TH SIZES
Cast off [9, 10] sts at beg of next row, K 1 row.

ALL SIZES
Cast off rem 9 [10, 11, 9, 10] sts. With carriage at left, push 39 [42, 45, 48, 52] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 34 [36, 38, 40, 40] Ns from HP to UWP. Push 10 [13, 13, 18, 18] adjacent Ns at left and right from NWP to WP. 54 [62, 64, 76, 76] Ns. Pick up 10 [13, 13, 18, 18] sts along each side of neck and place on to empty Ns. Using MC, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MC, cast on 46 [48, 52, 54, 58] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th [4th, 5th, 5th, 5th] row until there are 78 [82, 88, 90, 96] sts. K 6 [12, 10, 20, 25] rows. RC shows 70 [80, 100, 110, 120]. Cast off.

PRESSING

Wash and dry all the pieces. With the wrong side facing, block the knitting by pinning out all the pieces to the measurements given. Omitting the motif, press carefully following the spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing the pins.

NECKBAND

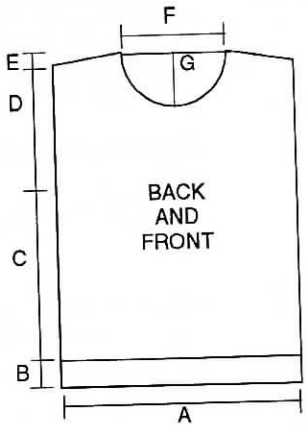
Join right shoulder seam. With carriage at right and using MC, cast on 88 [98, 102, 116, 116] sts at centre of machine in 1x1 rib. Carriage is at left. Set RC at 000. Using MT–3/MT–3, K 22 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 34 [36, 38, 40, 40] sts across back neck and 54 [62, 64, 76, 76] sts around front neck and place on to Ns. Unravel WY. Using MT+1, K 1 row. Cast off very loosely by knitting one row by hand pulling the Ns back to NWP, then pull work forward to bring Ns back to WP. Cast off with a latch tool.

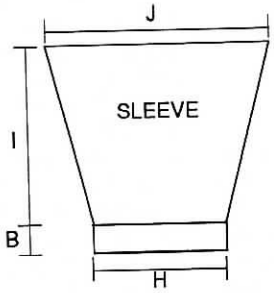
MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down very loosely. Make sure you can stretch the neckband out to it's full width before fastening off, easing out the sewing yarn if necessary. Set in sleeves between markers.

TO FINISH MOTIF

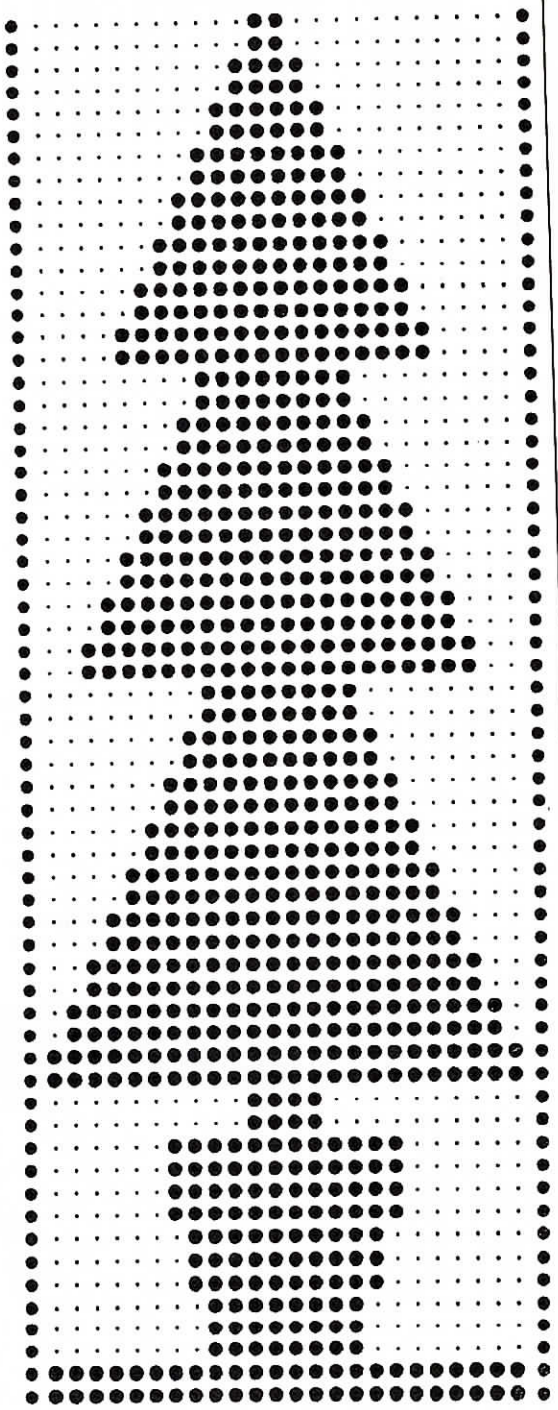
Pin the piece of Vilene to the wrong side of Front, to cover the back of the motif completely. Using matching sewing thread and sewing on the right side, backstitch through knitting and Vilene around the top of the tree and stuff lightly. Continue backstitching around rest of tree and pot until there is only a small gap left. Stuff lightly and backstitch gap. Cut away excess Vilene, leaving approx 1 cm, ½ in around the edge. Paint tree decorations with Jones Tones fabric paint. Using Gold glitter, paint the tinsel on to the tree. Press the Red sequins on to the tinsel while it is still wet. Fix star sequin to top of tree. Leave until paint is dry. Join side and sleeve seams.





A = 29 [32, 34.5, 37, 40] cm
B = 5 cm
C = 15.5 [18.5, 21, 23, 25] cm
D = 13 [13.5, 14.5, 15, 16] cm
E = 1.5 [1.5, 1.5, 2, 2] cm
F = 11 [12, 12.5, 13, 13] cm
G = 6 [7, 7, 8.5, 8.5] cm
H = 15 [16, 17, 18, 19] cm
I = 17.5 [20, 25, 27.5, 30] cm
J = 26 [27, 29, 30, 32] cm

PUNCHCARD CHART



SCARF

TO KNIT

With carriage at right and using MC, cast on 70 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting and set RC at 000. Using MT–3/MT–3, K 500 rows. Using MT+4/MT+4, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

MAKING UP

Fold the cast-on end in half and sew the edges together to form a mitre. Repeat at the cast-off end. Press lightly. Add pom-pons or small novelty toys to the ends of scarf

On the scarf pictured, Maggie Andrews used two mini Christmas tree decorations from her book "XMAS FUN", which contains patterns for tree decorations, large and small Christmas cards, Christmas scrolls, wall hangings, table decorations and place mats.

This book is available from wool shops, price £4.00, or direct from Maggie for £4.50 including postage and packing. For an illustrated book list and details of Maggie's many other easy, fun sweaters for children, please send sae to:-

Maggie Andrews
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Essex CM18 6QQ.

TEACH-IN

KNITTING GARMENTS Part 12 – The V neck

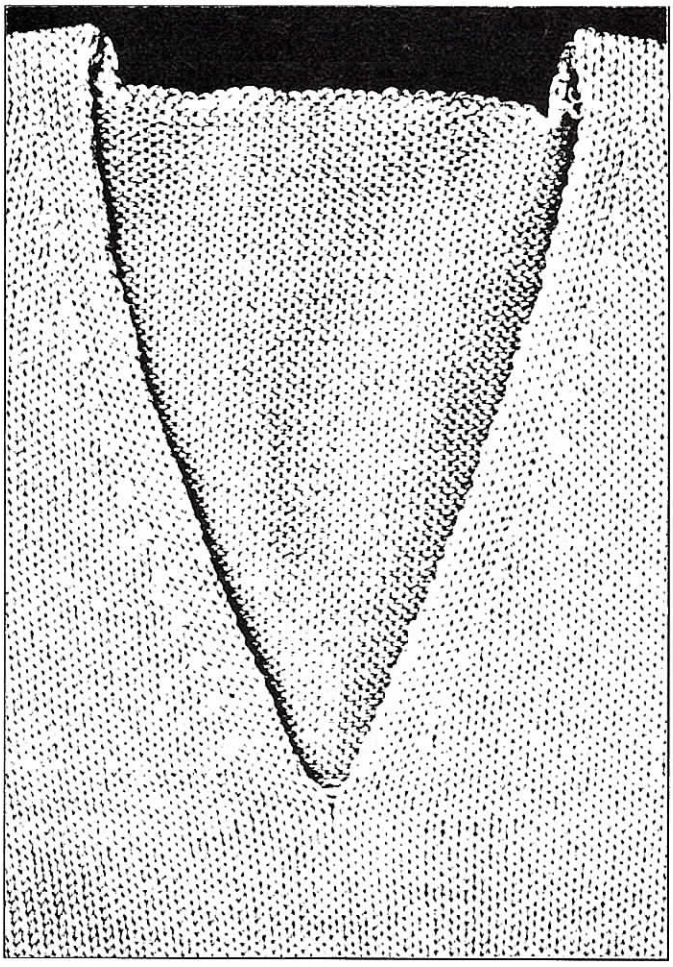
This month's basic neckline is the V neck. The article is an exercise piece for you to read and knit at your machine, then next month I shall go on to neckbands.

Ann Kite

I'm using the same abbreviations as last month:– RC is Row Counter; Dec, decrease; FF, fully fashioned; NWP, non-working position; WP, working position; UWP, upper working position; HP, holding position.

To make it absolutely clear which needles I am referring to at any time, I have used the numbering system on the needlebed, plus L or R for the Left or Right half of the needlebed. N is needle, so; N L15 is the needle at Number 15 on the left half of the needle-bed and N R23 is the needle at Number 23 on the right half of the needle-bed.

SHAPING A V NECK



FRONT
Cast on 88 sts and knit approximately 100 rows stocking stitch, finishing with the carriage at the right, ready to shape the right side of the neck. Set the RC to 000 and set holding lever(s) to hold.

Shape the right side of the neck
• RC 000. Carriage at R. Put Ns L44 to L1 to HP. Knit 3 rows.

• RC 003. Dec 1 st FF at L edge of working Ns on this and every 3rd row to RC 054.

• RC 054. Ns R44 to R19 remain in WP. Knit 3 rows.

Shape the right shoulder
The shoulder is shaped using the holding position which gives a smoother line than shaping by decreasing. Remember that the needles can only be moved from WP to HP, or from HP to UWP, when the carriage is at the **opposite** side of the needle bed; so make sure that you take note of the directions that I give for the position of the carriage.

• RC 057. Carriage at L. Put Ns R44 to R36 to HP. Knit 1 row.

• RC 058. Carriage at R. Wrap N R36 by taking yarn under N R36 and over Ns R37 to R44. Knit 1 row.

• RC 059. Carriage a L. Put Ns R35 to R27 to HP. Knit 1 row.

• RC 060. Carriage at R. Wrap N R27. Knit 1 row.

• RC 061. Carriage at L. Put Ns R27 to R44 to UWP. Knit 1 row.

• RC 062. Knit 8 rows of waste yarn over Ns R19 to R44 and strip off. Return Ns R19 to R44 to NWP.

Shape left side of neck
With carriage still set to hold, pass carriage across Ns still in HP to L of Machine. Set holding lever(s) to Knit. Set RC to 000.

• RC 000. Knit 3 rows.

• RC 003. Dec 1 st FF at R edge of working Ns on this and every 3rd row to RC 054.

• RC 054. Ns L44 to L19 remain in WP. Knit 3 rows.

Shape left shoulder
Put the Holding lever(s) to hold.

• RC 057. Carriage at R. Put Ns L44 to L36 to HP. Knit 1 row.

• RC 058. Carriage at L. Wrap N L36. Knit 1 row.

• RC 059. Carriage a R. Put Ns L35 to L27 to HP. Knit 1 row.

• RC 060. Carriage at L. Wrap N L27. Knit 1 row.

• RC 061. Carriage at R. Put holding lever(s) to knit, and knit 1 row.

• RC 062. Knit 8 rows of waste yarn over Ns L19 to L44 and strip off.

BACK
Cast on 88 stitches and then knit approximately 156 rows of stocking stitch, finishing with the carriage at the right. I like to knit a shallow curve on the back of the neck, the same depth as the shoulder drop, as this improves the way that the garment sits in wear.

Shape right side of neck and right shoulder
Set Holding lever(s) to hold. Set RC to 056.

• RC 056. Carriage at R. Using piece of main yarn, cast off Ns L14 to R14. Put Ns L44 to L15 to HP. Knit 1 row.

• RC 057. Carriage at L. Put Ns R44 to R36 to HP. Dec Ns R15 and R16. Knit 1 row.

• RC 058. Carriage at R. Wrap N R36. Knit 1 row.

• RC 059. Carriage at L. Put Ns R35 to R27 to HP. Knit 1 row.

• RC 060. Carriage at R. Wrap N R27. Knit 1 row.

• RC 061. Carriage at L. Put Ns R27 to R44 to UWP. Knit 1 row.

• RC 062. Knit 8 rows of waste yarn over Ns R19 to R44 and strip off. Return Ns R19 to R44 to NWP.

Shape left side of neck and left shoulder
With carriage still set to hold, pass carriage across Ns in HP to L of machine. Set RC to 056.

• RC 056. Put Ns L44 to L15 to UWP. Knit 1 row.

• RC 057. Carriage at R. Put Ns L44 to L36 to HP. Dec Ns L15 and L16. Knit 1 row.

• RC 058. Carriage at L. Wrap N L36. Knit 1 row.

• RC 059. Carriage at R. Put Ns L35 to L27 to HP. Knit 1 row.

• RC 060. Carriage at L. Wrap N L27. Knit 1 row.

• RC 061. Carriage at R. Put holding lever(s) to knit. Knit 1 row.

• RC 062. Knit 8 rows of waste yarn over Ns L19 to L44 and strip off.

FINISHING

Steam or steam press the exercise pieces. If you have used an acrylic yarn you can steam the knitting by holding a steam iron above it, and letting the steam penetrate the knitting. **Don't let the iron touch the knitting; if you do you'll flatten it irretrievably.** Don't even pat the knitting hard with your hand! You must not apply any pressure to the fabric. If you've used a wool yarn you can of course steam press it. Whether your yarn is wool or acrylic allow the piece of knitting to dry and cool before moving it. When steaming a full sized garment piece you must use a surface large enough to take the whole piece.

Now join the shoulder seams. You can do this on the machine. With the right sides of the knitting together, replace the stitches of the last row knitted in main yarn, on to the needles. Keep the stitches in the latches as you do this; that is, don't pull the needles to holding position as you replace the stitches on them. Unravel the waste yarn. Check that there aren't any dropped stitches that need to be retrieved. Since the needles are still in working position, it is comparatively easy to replace any dropped stitches at this point. There is now a choice of two ways in which to join the shoulder. (Join both shoulder seams.)

Method 1 - Holding the knitting against the sinker posts, move the needles to the holding position. Knit two rows in your main yarn and cast off.

Method 2 - Keeping the stitches in the hooks of the needles, move the needles to the holding position. Push the stitches of the piece of knitting nearest the machine back behind the latches; the stitches of the second piece of knitting remain in the hooks of the needles. Now close the latches of the needles and pull needles back so that the stitches in the hooks of the needles are pulled through the stitches that are behind the latches. There is now only one set of stitches on the needles; cast these off using a piece of main yarn.

Both these methods give a very neat, almost invisible, seam. I've included them here because many knitters ask me about this sort of seam. When knitting a garment in stocking stitch, although I like a neat seam, I am not particularly interested in whether it is invisible. This is just my own personal preference. However when knitting in a patterned stitch and the garment has a shoulder slope, I don't see the point of an invisible seam. The pattern is interrupted by the shoulder slope and an invisible seam in this situation can look as if you've made a mistake in the patterning.

Finally, notice that the decreasings when shaping the V neck didn't start immediately after dividing for the neck. The decreasings were done on every third row and the first shaping was carried out on the third row, not the first. I think this helps to stop the neck gaping. You can always adapt a written pattern in this way. If the pattern says decrease immediately after dividing for the neck and you don't, you will have a extra stitch when you get to the shoulder shapings, but this will not matter.

A V neck (in Fair Isle) is taught on my Beginners video, No. 1, which costs £25.50 (price includes postage and packing). You can order this direct from me, Ann Kite, at:-

The Llanerch
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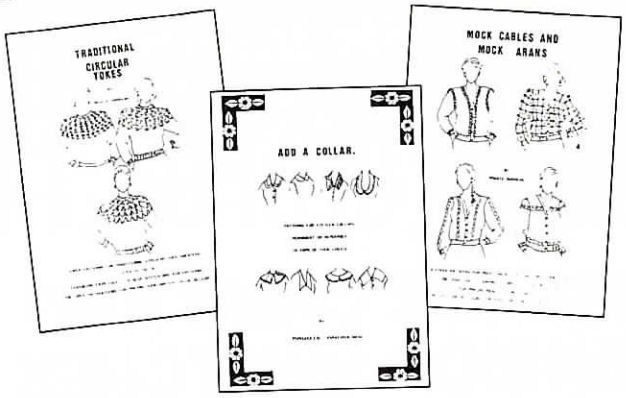
Any videos ordered by December 19th will be delivered in time for Christmas.



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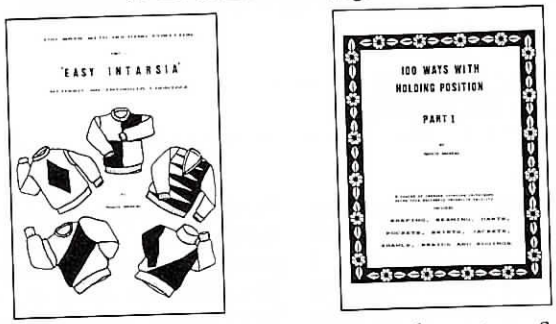

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QUESTION TIME

ORANGE CAMS AND TENSION SWATCHES

For Brother knitters, Pat explains those orange cams then puts the case for the importance of knitting a tension swatch.

Pat Coulston

I am writing this at the very beginning of August. The heatwave has come (and I think gone!) – this is par for the course – I am off camping tomorrow! I believe the newspapers use the expression that this time of the year is the "silly season" – so, if what I write appears a bit odd, you will know why!

I must start off with a query from Elvine. Not an unusual one, but her problem might just come up with a "newer" knitter or one who has updated from an earlier Brother punchcard machine to a later one. Elvine telephoned to say, "Pat, I am trying to do a pattern from the Bramwell Baby Book – the baby's shawl in tuck – and the machine just will not do the tuck stitch, all I get is plain knitting". I asked her to describe the punchcard; she had punched it out, but it was just the standard Card 1, elongated (all that work when she had the punchcard in her basic pack!). Yes, she was using the two tuck buttons. Then, in a throw-away line, she said, "and I have got every other needle in NWP, as it says"! I am sure most of you now know the answer to this query.

To be fair, Elvine had only recently updated her machine and when we did the bit in class about the "orange cams beneath the carriage", she knew it did not involve her machine, so she had a little nap!

These orange cams have two very useful facilities.

1) The "normal position" is how the carriage is set when you first receive it. It is designed to always give you a neat edge when knitting in a pattern. So, in Fair Isle, the end stitch will always be in colour 2 and in tuck stitch, the end stitch will always knit a plain stitch.

2) The other position for the orange cam is to put it "out of work". In this position, when knitting in Fair Isle, the end needles will knit the stitch in pattern (so it could be in either colour) and in tuck stitch, the end needles will knit the stitches in tuck or plain, according to the pattern.

Elvine was knitting a tuck stitch pattern, but she had every other needle out of work. Hence, when using the punchcard with the setting on tuck, every time the carriage went past a space (the needle out of work) it said to itself "oh! oh!, she wants me to knit a plain stitch and not a tucked one". This the machine did, then was accused of being stupid!

So, for those of you who don't know this, you may find the following notes helpful. They apply to the orange cams beneath Brother punchcard machines and lace carriages, from later 840 models on. (Not the current 836.)

Turn the main carriage over and note the two orange cams beneath. Both have a tiny screw in the centre.

Diagram 1 shows the cams in normal position and Diagram 2 shows the out of work position. You need position one for all normal patterning and you will get a nice edge.

You need position two when you are knitting something like tuck lace and using an irregular needle arrangement (as in the example of Elvine's tuck stitch shawl).

In position one, the end stitches will never select in pattern and therefore knit a plain stitch (or in col 2 in the case of Fair Isle). If you are using an irregular needle arrangement, every time the carriage comes to a block of needles after a gap, it thinks it is starting a new row and knits the first stitch of each block plain.

This is very annoying if you want that end needle to tuck! Therefore, there is position 2, where this is overcome and the end needles plus the first needle of each block will knit in pattern. So, if that end needle is supposed to be tucking – it will do so.

To change the positions of the orange cams:– put the KC lever to KC. Insert the single prong of the single transfer tool into the little screw in the centre of the cam and turn it, a quarter of a turn. Reverse the procedure to return it to its original position.

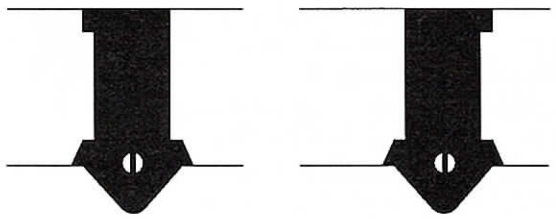
Remember, the cam must be on KC to do this. If you have it on "N" the screw can't click into place and will go back to where it was. Note that position one is like KC1 on the electronic and position two is like KC2 on the electronic.

I remember all too clearly, years ago, the first lot of Brother 840s did not the "orange cam" facility and to knit tuck lace (the name often given to an irregular needle set up, using the tuck setting) we had to take the needles not required, right out of the machine. The poor old machine used to look as though it had teeth missing!

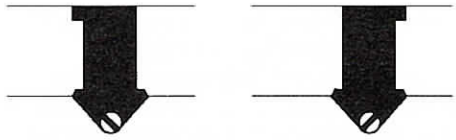
Did any reader manage to get to either the Anne Kent Show (Croydon) or the "Get together" with Alice Wilmshurst in Chepstow? They are always absolutely excellent shows and a real pleasure to attend. They are purely for the machine knitter and not "big" as the larger shows. There is plenty of time to "browse" around the stands and talk to the exhibitors. Good refreshment facilities (so important to have that coffee whilst thinking "Shall I go and buy it or not? – Yes I will!). Also, at the Anne Kent Show, there were lots of excellent talks to be enjoyed and from which to learn. Thank you Anne, Pauline and Alice – for all your hard work to make these days so very special for us, the knitters. Long may these shows continue.

A big discussion arose at Club the other week about working from patterns and garments that come out "too big" or "too

BROTHER ORANGE CAMS



1. Normal position with black metal "tongue" in use



2. Out of work position with black metal "tongue" folded away

small". How many times have you been in a conversation which runs like this:–

- "I made this jumper from a pattern in such a such magazine and it came out MUCH too small."

- "Oh dear. Did you manage to get the tension that was required?"

- "Yes, they said to do it on T6. I did that and I am very disappointed".

- "Did you make an actual tension swatch to match the designer's number of stitches and rows to 10 centimetres?"

- "Well, no, but it isn't necessary is it? They said to use T6, so I did".

By now, if you are like me, you do not know whether to mind your own business or to put in your two pence worth! The fact is that the designer got a certain number of stitches and rows to a 10 centimetre square, with her colour yarn, on her machine and at her tension. On those figures, she worked out the pattern.

I know, many of you now have switched off. Blinds down, no one at home! Bear with me. Look at it like this. The designer takes her yarn – plays about with it, finds by trying out different tensions, one that she likes – giving a fabric that is just right for the pattern she is using. Let us say for argument's sake, it is T6. Let us suppose that she measures up, and gets 30 stitches to 10 centimetres, which is of course, three stitches to one centimetre.

She draws her garment. Suppose it has a front 51 centimetres wide; she then multiplies this front of 51 centimetres x the number of stitches to 1 centimetre (3 sts to 1 cm). 51 x 3 = 153 sts. This means, for the front of her garment, her colour yarn, her tension, her machine, she will cast on 153 stitches for the front.

Along comes Mrs Knitter. On a completely different machine, using completely different yarn, or even if the yarn is the same make, a different colour, Mrs Knitter will cast on 153 stitches as instructed and knit her front at T6. Disaster – it has come out too small. Why?

Mrs Knitter had not knitted a tension swatch. If she had, Mrs Knitter may have found that she obtained 32 stitches to 10 centimetres, (or 3.2sts to 1cm) instead of the required 30 stitches to 10 centimetres. Multiply 51 by this 3.2 and instead of 153 stitches, you would get 163 stitches. Therefore, this shows how Mrs Knitter's garment came out too small – she had used 153 sts instead of 163.

Conversely, if Mrs Knitter's tension swatch measured 28 stitches to 10 centimetres, (or 2.8 sts to 1 cm) then 51 x 2.8 = 142 stitches to be cast on. The garment Mrs Knitter made would have come out too big. Exactly the same principal applies to the rows.

So, can you see now, why it is vital to get the same, or near enough the same tension (this is stitches and rows to 10 centimetres and not the size on the dial).

This now brings us to the big question – what do you do if you just cannot get the tension that the designer gets? I would be inclined to say – get as close as you possibly can to the designer's requirement for the stitches. The rows are easier to alter. Another thing you can do if you just cannot get the correct number of stitches/rows per 10 centimetres required, is to knit the pattern up (or down) a size.

If this is still all double dutch to you, then cheat! Knit half way up the back and remove from the machine. Give the work a lengthways stretch, then let if rest overnight. Then measure it, and take it from there! Well, it's much better to waste a few hours at this stage than have the whole thing wrong!

However, better by far than all these things, is to draw the shape of the garment you want to knit on to your charter, then throw away all the designer's figures for her tension swatch and make your own, creating the fabric as you like it. Dial this information in and away you go. No more hassle, the garment will come out to the correct size every time! What more could you want?

And remember – this machine knitting is all relaxation and fun!

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Terry Armitstead DESIGNS

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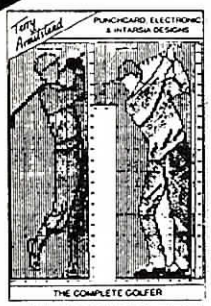

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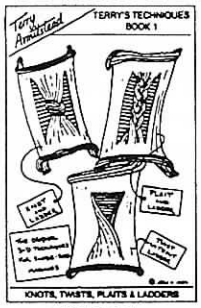

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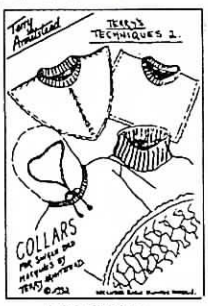

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D4

HARLEQUIN MICE 10

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Oddments of Double Knitting yarn. (Yarn Guide No.14.)
GIRL MOUSE
25 g in White (MC) and 40 g in Cerise (B).
Oddments in Pale Pink (A) and Pink (C).
Polyester stuffing.
A small amount of Light Blue, Dark Blue, Pink and Cerise felt for features.
UHU clear adhesive.
Lengths of Brown and Pink cotton thread.
BOY MOUSE
25 g in Pink (MC).
Oddments in White (A), Cerise (B), Green (C), Yellow (D) and Blue Mix (E).
Polyester stuffing.
A small amount of Beige, Brown and Cerise felt for features.
UHU clear adhesive.
Length of Brown cotton thread.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

TENSION
We used tension dial setting 10 as main tension (MT) throughout.

KNITTING NOTES
We used knit side of knitting as right side.

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D5

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Designed by Audrey Harrison

GIRL MOUSE

RIGHT SIDE OF HEAD
Push 14 Ns to WP. Using MC, cast on by hand.Set RC at 000. Using MT, inc 1 st at left edge on next 10 rows. 24 sts. K 6 rows. Dec 1 st at beg of next 12 rows. Cast off rem 12 sts.

LEFT SIDE OF HEAD
Work as for Right Side of Head, reversing shaping by reading right for left.

HEAD GUSSET
Push 10 Ns to WP. Using MC, cast on by hand. Set RC at 000. K 2 rows. Inc 1 st at each end on next and every foll 3rd row until there are 18 sts. K 20 rows. Dec 1 st at beg of next 16 rows. Cast off rem 2 sts for nose end.

EARS (KNIT 2)
Push 16 Ns to WP. Using MC, cast on by hand. K 2 rows. Inc 1 st at beg of next 4 rows. 20 sts. K 5 rows. Dec 1 st at each end on next 5 rows. Cast off rem 10 sts tightly.

EAR LININGS (KNIT 2)
Push 14 Ns to WP. Using A, cast on by hand. K 1 row. Inc 1 st at beg of next 4 rows. 18 sts. K 4 rows. Dec 1 st at each end on next 5 rows. Cast off rem 8 sts tightly.

RIGHT HALF BODY
Push 27 Ns to WP. Using B, cast on by hand (neck edge). K 19 rows. Using C, K 19 rows. Cast off.

LEFT HALF BODY
Work as for Right Half Body using C instead of B and B instead of C.

LEFT ARM
Push 13 Ns to WP. Using B, cast on by hand. K 36 rows. Using MC, K 8 rows. Cast off.

RIGHT ARM
Work as for Left Arm using C instead of B.

LEGS (KNIT 2)
Push 17 Ns to WP. Using MC, cast on by hand. K 46 rows. Cast off.

SHOES (KNIT 4)
Push 8 Ns to WP. Using B, cast on by hand. Set RC at 000. K 6

rows. Inc 1 st at each end on next row. K 2 rows. Inc 1 st at each end on next row. 12 sts. K 11 rows. Dec 1 st at each end on next 4 rows. Cast off rem 4 sts.

SKIRT
Push 72 Ns to WP. Push 2nd and every foll alt N down to NWP. Using B, cast on by hand. K 1 row. Push empty Ns back to WP. 72 Ns. K 15 rows. Make a hem by placing loops from cast on edge on to alt Ns. K 26 rows. Transfer every 4th st on to adjacent N and push empty Ns back to NWP. K 1 row. Cast off.

MAKING UP
Join head gusset between side head pieces, with pointed end for nose, leaving neck open. Join centre front and centre back seam of body. Join lower edge of body. Leave open at neck edge. Stuff head and body. Join head to body, drawing in tightly. Join cast-off and side seams of arms. Stuff arms and join cast-on edge. Sew on to body. Join shoes in pairs, leaving an opening. Stuff shoes and close opening. Join leg seams. Sew shoes on to legs. Stuff legs and join ends. Sew legs to body. Join ears in pairs, gathering cast on edges to curl. Sew on ears. Sew through head at position for eyes and draw in slightly. Make eyes and mouth from felt as shown in photograph and glue eyes and sew mouth in position. Cut out a circle of felt in pink for nose, add a small piece of stuffing and gather around edge, then sew in position. Embroider whiskers with Brown cotton *. Join skirt seam and sew in position.

BOY MOUSE

RIGHT SIDE OF HEAD, LEFT SIDE OF HEAD AND HEAD GUSSET
Work as for Girl Mouse.

EARS AND EAR LININGS
Work as for Girl Mouse.

RIGHT HALF BODY
Push 27 Ns to WP. Using B, cast on by hand (neck edge). K 19 rows. Using E, K 19 rows. Cast off.

LEFT HALF BODY
Work as for Right Half Body using C instead of B and D instead of E.

LEFT ARM
Push 13 Ns to WP. Using E, cast on by hand. K 36 rows. Using MC, K 8 rows. Cast off.

RIGHT ARM
Work as for Left Arm using D instead of E.

LEFT LEG
Push 17 Ns to WP. Using MC, cast on by hand. K 46 rows. Cast off.

RIGHT LEG
Work as for Left Leg using C instead of MC.

LEFT SHOE (KNIT 2)
Push 8 Ns to WP. Using C, cast on by hand. Set RC at 000. K 6 rows. Inc 1 st at each end on next row. K 2 rows. Inc 1 st at each end on next row. 12 sts. K 11 rows. Dec 1 st at each end on next 4 rows. Cast off rem 4 sts.

RIGHT SHOE (KNIT 2)
Work as for Left Shoe using B instead of C.

MAKING UP
Work as for Girl Mouse to *, using Cerise for nose.

DESIGNER'S NOTEBOOK

NO TIES

Ties - the underdogs of the Christmas present world! Well, why not change all that by knitting one for your favourite man?

Terry Armitstead

Knitted ties? I can hear the groans already. Old-fashioned! Thick and lumpy! Shades of the '70s! But they don't have to be and anyway, haven't you heard that the '70s are right back in fashion, especially with the young? Even the television newsreaders are wearing "wacky" ties! Also, diagonal stripes have been almost universally replaced by the horizontal stripe which is ideal for knitting.

Ties don't have to be in four-ply yarns either. Today it's easier to get fine yarns in interesting fibres - cotton, cotton and linen, silk, wool and viscose. Mill ends often come in finer yarns too so have a go. Have fun with colours - tweedy-softs or acid-brights - and with patterns whether plain, striped or, as I'm always advocating, small geometrics. Best of all, there's no shaping - square ends are all the rage!

Just cast on double the width of the finished tie, knit for as long as you need and cast off. You can always measure an existing tie to make sure it's the right length. Next, fold it in half vertically, mattress-stitch the sides together and finally press flat with the seam up the centre back. It couldn't be easier, so let's send ties right up to the top of the tree this Christmas!

Designs used in the sample ties are both from Jane Huntingford's "Introductory Set" of geometric designs. The coral and lilac tie uses "Circles" and the navy and green tie uses "Elfin 1". For further information, send a sae to:- **Jane Huntingford, 36 Brooklands Avenue, Crowborough, East Sussex TN6 3BP.**

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D5

Dear Anne,
Have just spent two hours going through *Machine Knitting Monthly* and *Modern Machine Knitting* 1990-95. Since my husband retired, he has been organising me and in consequence I lost the pattern of Reader's Pattern for Tuck Stitch Bonnet.

On reading through *MKM* March '92, I noticed that Ann Ackers from Derby wrote, "Keep favourite knitting patterns in a folder".

After a lot of searching I eventually found the pattern I wanted in *To & Fro* - it was the October/November 1993 issue.

My husband is now making an index of all my knitting patterns and features on his new toy (a computer). I suppose he will want me to get an electronic, so that he can take over. Most of my knitting, done on a Knitmaster 326, is for charities, coffee mornings and so on, so I must find a new hobby for him.

Thank you Ann Ackers – I have taken your advice. Better late than never!

Yours sincerely,
D M Oakley
Tulse Hill, London

Thank you Mrs Oakley. One way or another our readers have an answer for every problem so perhaps one of them will come up with an idea for a new hobby for your husband.

Dear Anne,
I am writing to ask if your readers can help me to find a copy of *Machine Knitting Monthly*, March 1993 issue. I have tried your back issue department but they cannot help.

I read your page every month and have learned quite a few tips from the letters. I do hope someone can help.

Yours sincerely,
Mrs P F Prescott
Colchester, Essex

I am sorry we were unable to help you Mrs Prescott but the issue you want is now out of print. Let's hope one of our readers has a spare one. If anyone can respond to this plea we will put you in touch with Mrs Prescott.

Dear Anne,
As a regular reader of *MKM* I wondered if I could make a request through your letters column.

In a sale, I purchased the knitting instructions – Passap Description Book for the Model Book Number 43 – but there was no Model Book with the instructions (showing the photos of the models). The patterns are numbered from 4301 to 4354, so more than 50 sets of instructions are given!

It would be nice to know what the garments look like before knitting, so I hope one of your readers with a Passap might be able to loan or sell a copy. Many thanks in anticipation.

Yours sincerely,
Wendy B Hounsell
Dorchester, Dorset

We can but try Wendy. Perhaps another reader has the Model Book but not the instructions. Is there anyone out there who can "twin" with Wendy or has a Model Book to spare?

Dear Anne,
I just had to send you a photo of my first efforts at making doll's dresses. I'm absolutely delighted with them, especially as I'm still a novice at machine knitting. Obviously you'll remember the two on the outside from your March '96 issue. After I'd made these I thought I'd have a go at doing something of my own and Diane (the doll) is delighted with all of them. She's about 37 years old and these are the best clothes she's ever had, if not the first proper clothes! So, thank you for some great patterns and thank you from Diane.

Yours sincerely,
Angela Reed
Long Harborough, Oxford

Angela, you've made a grand job of the doll's clothes. Is Diane our best-dressed reader, I wonder? I hope this success will spur you on to make something equally "chic" for yourself.

THE WOOLLEYS

I had a little wool left over from that dress I knitted, so I thought I'd use it up . . .

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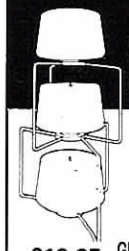

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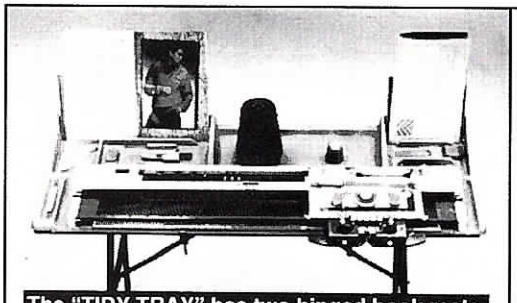

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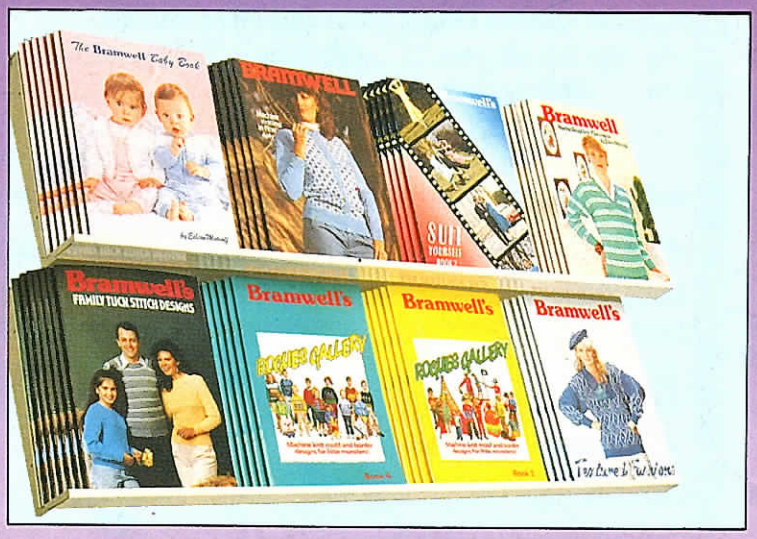

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